

# AUTHOR & JOURNALIST

## The Writer's Prospects for 1953

**Editors Analyze  
Their Needs in  
Stories**

**Articles**

**Books**

**Verse**



**New Men's Magazines**



**300 Markets Buying Now**

### FICTION COMEBACK

"The short story is on its way back, and up." — Herbert R. Mayes, *Good Housekeeping*.

"The principal change in public taste . . . is a shift back to interest in good fiction." — Ken McCormick, Double-day & Company.

**ANNUAL FORECAST ISSUE**

**Evidence of Growth**  
By August Derleth

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## A New Year's Message from Our Authors

We're starting the New Year in a very satisfied way — we're letting two of the hundred and some Pageant Press authors we've published in 1952 tell you what they think of the results we've achieved for them:



I am thrilled with the completed book. The illustrations are so very attractive and Mr. Kilgore has caught completely Rosy's personality and my ideas. I am perfectly satisfied with everything about the book; the jacket, the arrangement of the verses and pictures, the binding. I thought that I might have a let down feeling when I saw it in finished form but instead I'm delighted with it.

I wish to thank each of you for your interest and thoughtfulness. My business dealings with you have been so pleasant that I feel that the contacts were on a personal as well as business basis.

Ernestine Beckwith Heitman  
Author of ROSY, THE SKUNK an illustrated juvenile, \$1.50



I can think of no better way to express my elation over the published book, IMPERFECTIONS OF A PREACHER'S KID than the caricature at left! Any fellow who writes his first book and has it printed in such a grand way as Pageant Press has done has every reason to kick up his heels!

My especial thanks to Mr. Lyons for the grand job of jacket design! The little tyke in his Sunday-go-meetin' best can almost be heard whispering his displeasures . . . and the expression on the mirrored image! It's perfect!

My thanks and compliments also to the promotional staff for their especial interest in the book. I have no misgivings that any copies of the first edition will collect any dust on bookshelves!

Yngvar Stensby  
Author of IMPERFECTIONS OF A PREACHER'S KID, \$2.50

No wonder our Spring List, now forming, includes the second, third and even fourth books we've published for some of our authors. Such satisfaction must be deserved. Fiction, non-fiction, poetry, juveniles and books of specialized as well as mass appeal are welcome. Our subsidies are reasonable and include national advertising, promotion and bookstore distribution. Free booklet A-1 on request or better still, send your manuscript today for a prompt report of publication possibilities. Don't let 1953 find you unpublished!



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# AUTHOR & JOURNALIST

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NELSON ANTRIM CRAWFORD, Editor

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JANUARY, 1953



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## Come, gather round

By NELSON ANTRIM CRAWFORD

**Y**EARs ago I heard a bishop describe himself as "just a consecrated traveling salesman."

A writer, however consecrated to his art, also has to be a salesman as well as a producer—unless he belongs to that minority who write solely for the joy of writing and don't give a hang whether anyone else ever reads their work. Even many of these secretive folks have a notion—maybe a hope—that sometime in some way what they write will meet with public acclaim. Every now and then you read of a trunkful of manuscripts found in the effects of a deceased person. Occasionally they are found to be important work, are published, and attain wide recognition. Usually not.

The overwhelming majority of us writers definitely want our work published—as soon as possible. We write with the expectation of selling, and we strive to sell what we write.

I meet a lot of young writers who wonder why they don't sell more than they do. They have been told by teachers and others that they "write well." So they do if you restrict the comment to grammar, sentence structure, choice of words.

The trouble is, they don't write what any audience today is interested in. They pick the wrong subject matter or they make the wrong approach to it.

The consistently successful writer keeps abreast of the public taste; he doesn't try to put over something people got tired of last year or the year before that. If he is exceptionally shrewd, he can pretty well gauge what the public will be interested in a year from now.

**T**HIS Annual Forecast Issue of *Author & Journalist* is designed to help the writer in his effort to produce for readers' tastes in 1953. Successful editors have a good sense of timing and their statements will aid any writer in adapting his work to this year's demands. And the Handy Market List will enable him to discover magazines appropriate to his work.

Utilizing definite firsthand information, he can organize his selling efforts and have more time left for creative work. The successful writer markets as systematically as he writes.

If this approach sounds too commercial to any of my readers, let him reflect on the fact that a similar approach didn't mar the artistic qualities of Shakespeare or Dickens or Sinclair Lewis. These men were perfectly willing to time their work to fit the ever changing public taste. And not only were they highly successful financially but they left behind them enduring literary monuments.

But I am not going to say more. The representative editors quoted in this magazine can tell you far more than I can.

My wish for each of you is a New Year filled with increased rewards from your writing and—what is more important—achievements satisfying to yourself.

**AUTHOR & JOURNALIST**



# What readers say

## Nothing But Brevity

I have long been searching in the writer mags for a protest such as B. Coursin Black has given in "Sanforize Writing"—it echoes the sentiments of many writers and wouldbe's, I imagine, since I have read and analyzed many stories in our leading magazines today, *Saturday Evening Post*, *Collier's*, etc., whose fiction used to be tops.

But alas, now when one sits down to enjoy what one reasonably expects to be good reading, it is borne home that their stuff has degenerated into nothingness, all under the ægis of the conformity slogan to be brief, till the stories are shorn of anything with meat in them.

True, many writers are given place, but they no doubt are diligent students of the modern trend of slant and conformity, till they have nothing to say. As Mr. Black contends, brevity is all they have to offer.

MINNIE BENTLEY HUNT

Centralia, Wash.

## Lessons from Youngsters

A real "stopper" in the November *A&J* was the article entitled "My Daughter's MS."

Perhaps it strikes me the more because in observing Life and how it operates, I am the more mindful of how important "expectancy" is to the fulfillment of desire. Personally I subscribe to that theory which holds that "as a man thinketh in his heart, so he is." And, carried into practical everyday living, that by our thoughts so we create our environment, etc.

Now, this is not to provoke a discussion of the subject, but certainly the incident related in the article is just an added bit of evidence how the theory aforementioned operates. And I hope that Mr. Rothenburg who submitted the piece will be wise enough to know that his daughter was operating (even though unconsciously) according to one of the Universal laws.

Yes, from youngsters, we grownups can often learn some fundamental lessons in living.

ROBERT I. WILLIAMS

Cleveland, Ohio

## Cat of Distinction

Thank you very much for the excellent billing given us all in "Author vs. Cat," although the Max cat rather went to his own head when the copies came. Shortly after going to answer the door, I found the usually well-behaved cat of distinction sitting at the table, in my chair, blandly eating my lunch.

Of course we forgave him, as it isn't every day a cat can star in a magazine of distinction; and when we have our next workshop meeting, we are planning to solve possible difficulties by shutting all the people-who-don't-like-cats up in the attic.

FRAN MOSELEY

Greensboro, N. C.

## THANK YOU!

I knew from my fan mail that I had many friends all over the country, in Canada, Mexico, Hawaii, Alaska and elsewhere. But I didn't know until I started this step-by-step course how many you were, and how high was your regard for my work. You let me know soon enough.

### THANK YOU

for the enthusiasm you have shown for my course and criticism service. Thank you for the wonderful letters of tribute you have written to me. And most of all, thank you for the glowing word-of-mouth recommendations to your writer friends. Every day I get letters from people who tell me they just had to find out about my step-by-step help to see whether it could possibly live up to the reports they had received. They do find out and another batch of good-will ambassadors gets busy.

Thank you! I shall continue to do everything I can to deserve your recommendations.

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## The Virtue of Humility

Mr. August Derleth can accept this as a fan letter if he'd like to. I'd like to compliment him for one of the best-written lines I've found in an article in many a day: "To the writer blest with humility, the wonders of the earth are unceasing, no matter how many of his fellow men have observed them before." Of course, the beauty of the line remains if the word *writer* is changed to *man*.

I don't want you to think that Mr. Derleth's articles haven't impressed me otherwise. I hope you are planning to offer them in reprint form. I, for one, would like the complete set.

RUSSELL E. OFFHAUS

Chattanooga, Tenn.

## Social Security Pro and Con

I am a strong advocate of Social Security. But it is not a pension, it is, in a sense, insurance for which we have paid, and there is no reason why there should be any restriction on the amount the recipient can earn outside the benefits.

Writing is not just a trade—though it is that too. It is a means of creative expression. Real writers keep on writing till they die or until they are mentally or physically incapacitated. It is ridiculous to say that because a writer is a certain age he must stop writing. Sophocles wrote his *Philoctetes* at 87.

That is true of the other arts, too; Verdi wrote *Falstaff* at nearly 80, and we all know Grandma Moses is still painting at 92—to say nothing of Michelangelo, active at 89! If "the longevity of a writer" is only three to six years, then that person is *not* a writer, but just somebody who learned a few tricks and was able to put them over for a short time.

Professional writers, however, write not only because of a creative urge but also to make a living; it is our only source of income. Nobody can live on the maximum Social Security benefit plus \$75 a month. In consequence we are obliged to pay for something of whose benefits we can never avail ourselves—or at least not until we are 75, when the limit on outside pay is removed. Is it fair that if I have invested money in stocks and bonds, I can receive any amount whatever from

them and still receive my Social Security benefits, whereas if (as is actually the case) I have been able to earn a decent living as a writer but have had no surplus to invest, I must either forfeit the benefits or restrict my writing?

There was a Congressional bill, which died in committee, to increase the outside pay allowance to \$200 a month; instead of passing it, Congress increased the amount from \$50 to \$75, still grossly inadequate. What we must fight for is a complete waiving of the outside pay limitations for all practitioners of the arts covered by Social Security. Our tax payments are not voluntary, but obligatory.

What member of Congress (perhaps himself a writer) will go to bat for us and introduce and carry through a bill removing these restrictions so far as they apply to writers, painters, and composers? Either that, or we should be exempted altogether, just as lawyers and physicians are.

MIRIAM ALLEN DEFORD

San Francisco, Calif.

What would have happened to Shakespeare if he had been concerned with keeping a daily record of his earnings? If so, you and I would not have a *Hamlet*, or *A Midsummer Night's Dream*, or some other of his masterpieces to enjoy today. He would not have had time, and perhaps the inspiration, to write all that he did. Or what if Charles Dickens had spent his time calculating the amount of pension he would receive on retirement instead of concentrating on *David Copperfield*? What of Keats, or Conrad, or Maupassant? What if they had been forced to dally with government welfare funds instead of putting their undivided attention, their hearts and souls, into their works?

If so, then our world today would be just that much poorer in the field of great literature.

Any established author will advise those who long for material security to avoid the writing field. His hard and torturous climb to the top makes the successful writer well aware that success is rarely built on the shifting sands of material security. Let the seekers-after-security take up plumbing, or baby-sitting, or bookkeeping, but never—no, never—take up writing.

GEORGE H. MARTIN

Brownsville, Tex.



## The Dark Continents of Your Mind

DO YOU struggle for balance? Are you forever trying to maintain *energy, enthusiasm, and the will to do*? Do your personality and power of accomplishment ebb and flow—like a stream controlled by some unseen valve? Deep within you are minute organisms. From their function spring your emotions. They govern your *creative ideas and moods*—yes, even your enjoyment of life. Once they were thought to be the mysterious seat of the soul—and to be left unexplored. Now cast aside superstition and learn to direct intelligently these *powers of self*.

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**The ROSICRUCIANS (AMORC) San Jose, California,**

**AUTHOR & JOURNALIST**

## Is Literary Help Necessary to *Writing Success?*



**T**HROUGH professional contacts, I have met at one time or another the majority of America's top-name authors. I have yet to find one who was a "born writer" or fancied himself as being gifted with "natural ability." Such imaginary talents are the luxury of visionaries who would rather enjoy a pleasant illusion than face a hard fact. The truth is that modern writing is a craft, and if you succeed at it you're going to need some professional help.

For a decade and a half I have been assisting new writers into print, and my shelves are stacked with books they have written. I have no printed courses or stereotyped criticisms. My help is individual, consisting of *manuscript editing*, *corrective criticism* or *complete revision*, depending on the special need.

Write for my free folder entitled "*Literary Help*."  
It tells you what I do and how we get started.

Send 10c for my  
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**CHARLES CARSON,** *Literary Consultant*

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### MODERN ROMANCES

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*Happy New Year?*

*Well, it all depends...*

If you're selling as much material as you'd like to sell, and reaching the markets you've always wanted to reach, there's every possibility that 1953 **will** be happy. You're doing fine, and you'll probably keep it up.

But if 1952 was an empty year for you as far as sales were concerned, and there's no logical reason to suppose that the one which has just started is going to be different, that pleasant wish friends shouted at you one midnight recently isn't quite so likely. And if that's the case, it's good sense to start the new year right by admitting one of two things:

... Either there's something wrong with your stuff.

... Or there's something wrong with the way you're marketing it.

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## A GOOD YEAR for Earnest Writers

Editors in every field sum up just what they want from freelancers in 1953

**T**HE year 1953 will be a good year for writers—especially writers who keep abreast of changes in the public taste as reflected in the publishing world. This is the consensus of editors in every field with whom *Author & Journalist* has been in correspondence in the preparation of this the Annual Forecast Issue.

Most magazines will use about the same number of manuscripts as in 1952 and will pay approximately the same rates—which in many instances were materially better in 1952 than in any previous year. A few plan to buy more material, and some have announced higher rates. No magazine covered in our investigation plans to reduce its rates.

For the most part, book publishers will contract for slightly more manuscripts—the first year for some time that this has been the case. Sales resistance to book prices has been worn down somewhat. With higher prices for everything, thoughtful readers have come to realize that book prices are not out of line. The book industry, however, still has sales problems—which makes any publisher scrutinize manuscripts to make sure they have good sales possibilities or, lacking that, are so outstanding in content or style as to bring prestige to the firm.

### TWO NEW DEVELOPMENTS

**R**ECENT months have emphasized two developments in the publishing world. One is the establishment of new magazines for men and the expansion of the few previously in existence. In the Handy Market List in this issue of *Author & Journalist* seven new publications are listed in this classification. More are in prospect before the year 1953 is ended.

The other development is the expansion of the market for original stories and non-fiction in the soft-cover books. As every customer of newsstands and drug stores knows, these are bound usually in

laminated covers, are pocket size or in some cases a little larger, and sell mostly at 25 cents and 35 cents a copy. A few are priced at 75 cents, but these are generally how-to books.

Soft-cover books have been sold extensively for the past several years. For 1952 the record will show more than 1,000 titles and sales probably around 300,000,000. Until recently, however, these were almost solely reprints of popular fiction originally issued in hard covers. They still are pre-vaillingly such.

For 1953, however, an increased number of firms will be seeking originals of a type that will assure sales of a quarter million or more each. There are indications that other publishers may follow their example before long.

### THE FICTION MARKET

**I**N addition to these specific developments, it will be good news to most writers that the decline in interest in fiction, which has been going on for several years, has apparently run its course.

True, none of the magazines that completely dropped fiction has reinstated it. On the other hand, there is but one addition to the list of publications that don't want fiction—*Holiday*, which never used much anyway. There are no reports of diminished buying among magazines that publish stories, and some magazines—*Cosmopolitan* for example—are increasing the proportion of fiction to their total editorial contents.

Most of the new magazines, except those in highly specialized fields, contain a substantial amount of fiction. The few which do not use fiction publish ostensibly true copy that reflects all the drama and excitement of the popular story.

The recent publication by *Life* of Ernest Hemingway's *The Old Man and the Sea* may suggest a popular trend toward fiction in view of *Life's* five million circulation. The editors of this magazine do not plan to publish fiction regularly, but



do not close the doors to long stories of outstanding importance by distinguished authors.

In short stories the preference of most magazines continues to be for the briefer lengths—4,000 words or less. A story that runs six or seven thousand words limits its market. Parenthetically, as has often been pointed out in *Author & Journalist*, it is no advantage to a writer to put on his manuscript an estimate of less than the number of words the story actually contains. The editor is never deceived.

The market for one-shots (roughly from 10,000 to 25,000 words) is never a big market, inasmuch as the majority of magazines do not use this form. Editors who do publish one-shots report difficulty in obtaining satisfactory manuscripts embodying sound organization, good writing, and popular appeal. This applies to slicks (general, men's, women's) and pulps alike.

The demand for serial fiction continues stationary—and limited. Major markets remain *Saturday Evening Post*, *Collier's*, *Bluebook*, *Redbook*, *Toronto Star Weekly*, *Ladies' Home Journal*, *McCall's*, *Woman's Home Companion*—and, among specifically literary magazines, *Atlantic Monthly*.

While serials up to 70,000 words are sometimes published, the preference of editors generally is for approximately 40,000 words—or a manuscript that can readily be cut to that length. There is an increasing tendency to use book manuscripts, rather than stories written specifically for serial purposes. Of course the book MSS. must have the qualities necessary to serialization, including the possibility of successful condensation.

## QUALITY IS WANTED

**A**LONG with the demand for fiction is an accompanying insistence that it be of high quality. Writes Herbert R. Mayes, editor of *Good Housekeeping*:

"I am intensely interested in getting the type of quality short story that we had during the war years. You will remember that we made quite a specialty in those days of publishing the best popular fiction in America.

"There's been quite a letdown in the quality of fiction since then, in all magazines, but I have a definite feeling that the short story is on its way back, and up... You might emphasize the fact that the average story just won't do."

Other editors express similar views. Maxwell Hamilton, editor of *Bluebook*, seeks "sparkling writing, writing that is above the commonplace." John J. O'Connell, editor of *Cosmopolitan*, lays stress on "well-rounded narratives with adult appeal." Much of the fiction that comes to his offices he finds lacking in "originality, style, good 'story' value." Miss Gwen Cowley, fiction editor of the *Toronto Star Weekly*, looks for "solid, well rounded plots."

Miss Eileen O'Hayer, editor of *Extension*, writes that "imagination" is the quality missing from a great deal of fiction submitted. Harrison Forman, editor of *Climax*, new magazine for men, who has edited various other periodicals, says frankly that "good writing" is what most writers do not produce. He goes on to say:

"Writers tend to underestimate the average reader's intelligence. Readers demand better writing, will reject sloppy stuff."

"Distinction" is sought in fiction for *Seventeen*, according to Miss Bryna Ivens, fiction editor.

Howard Browne, who edits the Ziff-Davis science-fantasy magazines (no longer pulps but slick publications in digest size), points out that the public is making "a more critical evaluation of fiction in any form." "Sloppy writing, tired plots, problems solved by sheer muscle," he continues, "these are elements too long endured by readers and they're more and more passing up publications using such material."

From these quotations and many others that might be used, it is evident that all types of magazines are looking for fiction of higher quality, in the conviction that this is what the reading public prefers. There is an increasing opportunity for the fiction writer—but only if he has the stuff.

While every type of story is in demand except the trite and commonplace, good humorous fiction is more widely sought than any other in proportion to the amount offered to editors. Stories told from the standpoint of a child encounter the greatest competition of all types of fiction. The reason stated by editors is that many excellent stories of this sort are being produced, whereas the typical magazine publishes very few. A story written from a child's point of view must be exceptional to gain acceptance.

## THE POPULAR ARTICLE

**T**HE demand for good fiction is not lessening the market for good articles. There still is less competition in the article-writing field, simply because there are fewer competent writers in it.

As an editor who prefers not to be quoted by name expresses it, "The average writer wants to sit in front of his typewriter and let inspiration flow into him from God or wherever he gets it from. Commonly he doesn't want to get up even to look in the dictionary, let alone go out and interview half a dozen folks or do a sound piece of library research. Naturally he prefers to attempt fiction. Unfortunately he doesn't realize that fiction often requires personal investigation and book research—though not as much as non-fiction."

As for the last several years, the technique of the good general article, editors point out, is coming closer and closer to that of fiction. This approach is now being accelerated by the competition of television. Plot in the broad sense, personality, and accurate, vivid, colorful writing are essential for the top magazines—and are sought by practically all others.

The demand for the personal achievement story will be especially heavy during 1953. Wade H. Nichols, editor of *Redbook*, is "on the look for true and highly personal accounts of personal accomplishment or triumph in situations our readers can identify and relate to themselves." The *American*, reports Albert R. Perkins, managing editor, wants "new, unusual human-interest angles on subjects of real interest to national readers." *Esquire* seeks "worth-while profiles of unusual successful personalities in all walks of life."

For his chain of magazines Douglas Lurton wants "articles enlivened with anecdote, and personality sketches that tell a story or make a preachment with reader application." John Barkham, managing editor of *Coronet*, is interested in "good lively stories about unusual people in unusual occupations. Such stories must be factual, compactly presented, and written with sparkle." John H. Johnson, editor and publisher of *Ebony*, *Jet*, and *Tan*, emphasizes personality articles "showing the phenomenal progress and achievement of Negro people in the United States."

**T**HE fast-growing group of men's magazines are largely looking for articles dealing with physical adventure and achievement.

For example—

William McCormick, *Mr. America*: "True adventure stories... well-written but gutsy stuff."

Theodore Irwin, *Real*: "Hard-boiled articles on men in action—men at war, men at work."

Noah Sarlat, *Male and Stag*: "First-person true adventure articles."

S. Sill, *Man's Magazine*: "Fast-paced first-person adventure."

Harrison Forman, *Climax*: "Exciting personal experience, a profile of a colorful character, a dramatic happening, well-seasoned with anecdotes and plenty of good action and suspense."

Some of the men's magazines stress physical adventure less strongly but, like the general magazines, require stress on personalities. Adie Suehsdorf, editor of *Saga*, desires "single-incident action involving solution of a physical or mental problem." Ken W. Purdy, editor of *True*, wants profiles of interesting persons. *Esquire* under the editorship of Frederic A. Birmingham retains the unsentimental but strongly masculine approach of the magazine.

The women's magazines, notably *McCall's* and *Ladies' Home Journal*, are likewise publishing personality material, dealing chiefly with women.

In short, almost any magazine not devoted exclusively to fiction or some other specialty, is open to dramatic, suspenseful, significant articles about individuals.

According to editors generally, writers should seek out comparatively little-known figures whose achievements, however, will interest and stimulate readers. A woman gatherer of pharmaceutical herbs, a man who has brought books into the life of a remote region—these are typical examples.

Persons already well-known do not offer much opportunity unless the writer unearths something new and highly unusual in their lives. There is also little market for articles about authors or about figures in the entertainment world—stage, motion pictures, radio, television. Editors report that they receive a tremendous amount of copy about such folk in proportion to what they want to publish.

## THE EXPOSE

**T**HE exposé has come back after many years of decline. Interest in this type of writing has been sparked, several editors remark, by recent

series of articles on the deplorable conditions in many state-supported mental hospitals. Appearing in various magazines and newspapers, these series have attracted wide attention and have already brought about notable changes in the hospitals.

*Redbook* remarks on the difficulty of getting "strong, valid exposés in areas of interest to young adults." *Collier's*, *Real*, *Brief*, and *Eye* are among numerous periodicals in the market for material in this field.

Much, though by no means all, exposés appear in series. Generally speaking, this is a market only for experienced writers—and preferably close students of the fields with which they deal. The exposé requires close personal investigation and thorough research. The writer must satisfy the editor as to his training, experience, and ability to document his findings so as to avoid any possibility of libel.

## PICTURE STORIES

**A**NOTHER type of article which will be in increased demand during 1953 is the picture story, dramatic, informative, humorous. Ordinarily it consists of ten or more photographs accompanied by captions that combine with the pictures to tell the story. The captions may be fairly lengthy. Good photography and crisp, entertaining writing are essential.

Incidentally, first-class photographs will prove an asset in selling most articles. For some magazines, as the Handy Market List indicates, pictures are a *must*.

The how-to article, usually illustrated with photographs or drawings, will retain its popularity.

For writers of non-fiction who do not handle the types of article heretofore described, humor offers the best field. Magazines find humor lacking in manuscripts submitted, non-fiction as well as fiction. Ben Hibbs, editor of the *Saturday Evening Post*, states that humorous non-fiction constitutes the sort of writing most difficult to get. A. C. Spector, editor of *Park East*, expresses particular interest in "short, sophisticated humor."

Among the specifically literary magazines the *Atlantic Monthly* asks particularly for "short humorous articles." "Articles on current problems of general interest are another chronic need," adds P. L. Adams, speaking for the editors of the *Atlantic*.

## WHAT ABOUT QUERIES?

**M**OST editors want queries in advance on articles, except humor and other types that depend mainly on style. And—they are dissatisfied with the queries they receive from non-professional writers. The queries are "too sketchy," says Ben Hibbs, editor of the *Saturday Evening Post*. Writers "ask for an 'assignment' rather than presenting an exciting idea," is the comment of Albert R. Perkins, managing editor of the *American*.

Many of the writers who query "have obviously never looked at our magazine," says Miss Barbara Nolen, editor of *Story Parade*. "An intelligent query is a rarity," remarks E. W. Morrill, editor of *Buick Magazine*. "Too many submit stories

that have no chance of acceptance," says Irwin Hersey, managing editor of *Motor*, "instead of submitting a number of ideas, one or two of which we may like."

A few editors find most queries adequate. A much smaller minority do not care for queries. Representative of the latter is Miss Eileen O'Hayer, managing editor of *Extension*, who writes:

"Queries are, to me, a waste of time. Too often, if the subject is good, the handling is sad—and vice versa. We prefer to judge the finished product."

The essentials of a good query are summed up in these statements:

Wade H. Nichols, *Redbook*: "A good query should tell us quite a bit about the story itself and how the writer proposes to handle it. It also should include a summary of the writer's qualifications, if we do not know him. Telegraphic queries are wasted on us."

John Clare, *Maclean's*: "We prefer to be queried in the non-fiction category on the basis of a 200-word outline which will give us an idea of what we may expect in the article and will provide us with a basis on which to indicate our interest in the subject."

## VERSE MARKETS

**F**OR verse the 1953 market will be strictly a buyer's market, as in the past. Editors estimate that they receive 100-200 times as much verse as they can use.

The number of magazines publishing verse will remain about the same. *Good Housekeeping*, which dropped it for a time, has reinstated it. The *American Mercury* and the *New Republic* have abandoned it.

Such literary periodicals as the *Atlantic*, the *Yale Review*, and *Harper's Magazine* offer a market for important poetry. The *Atlantic* reports that it also "is always in need of short light poems." These, of course, must carry appeal to cultivated readers.

Most paying markets will continue to demand predominantly light verse but will use some serious poetry that carries popular appeal. In both categories, editors report, a degree of originality plus skilful metrical structure is essential.

While a tremendous amount of light verse is submitted to popular magazines, the proportion of strictly first-class productions is rather small.

Most published verse, serious or light, appears and will continue to appear in the "little" or specialized magazines, which pay little or nothing but do afford publication to the aspiring poet.

## HOME MAGAZINES

**T**HERE are developments of interest to the writer in specialized as well as the more general fields.

In the women's and home service magazines further stress is being placed on the family. For instance, Robert M. Jones, managing editor of *Better Homes & Gardens*, expresses these interests:

"Articles describing successful families, practical and newsworthy new homes, interesting family vacation trips, well-designed home workshops, colorful home gardens on a non-lavish scale."

"Accurate, thoroughly researched how-to-do-it articles covering a reasonably broad phase of home maintenance or improvement, and illustrated step-by-step with photographs of professional quality."

Robert P. Crossley, editor of *Household*, is on the lookout for how-to picture stories.

Miss Edith Brazwell Evans, editor of *Living for Young Homemakers*, likewise is looking for how-to articles—and for material on child-parent relations. "The trouble is," she adds, "that child-parent material has been too psychiatric, too medical, or too frothy. It should contain simple, honest ideas, simply expressed, based in psychiatric fact."

Material written by fathers is sought by Mrs. Clara Savage Littledale, editor of *Parents' Magazine*. She emphasizes humor and unusual personal experience material. The magazine wants authoritative material on parent-child relationships and marriage adjustments of families with children—well-organized and written in lively and interesting style.

A special need is mentioned by *Woman's Home Companion*—book-length non-fiction for condensation or serialization.

## SCIENCE FICTION

**T**HE science-fiction field is a market demanding constantly greater knowledge of scientific fact and scientific possibilities. An increasing proportion of material in this category is being produced by writers with detailed scientific training, some of them university professors or research specialists.

J. Francis McComas, co-editor with Anthony Boucher of *Fantasy and Science Fiction* calls attention to lack of "convincingness, logical development, accuracy of scientific fact" in manuscripts he receives.

While continuing to emphasize accuracy, Howard T. Browne, who edits the Ziff-Davis science-fiction magazines, is interested in "a light, sophisticated slant, with the emphasis on human beings with personal problems arising from the fantasy or science-fiction elements."

## PULPS AND CONFESSIONS

**T**HE pulps will continue to offer a good market for the beginner with fresh ideas as well as the professional. All of them are stressing not only action but character, and the style of writing is increasingly mature.

Most of the pulps are buying actively, except in the sports field, where a number of publications are out of the market for the time being, having ample accepted material on hand.

Two contests, operated by Dell Publications and MacFadden Publications, are significant features of the true confession field. Both groups expect to do much of their buying for 1953 from manuscripts submitted in these contests.

Miss Hazel L. Berge, editor of *True Confessions* (Dell), points out that the confession field de-

mands "stories of today." Original plots are wanted—not the timeworn "sin, suffer, and repent" formula. Likewise, the treatment should be sincere and logical. A contemporary approach to contemporary problems is wanted.

For *True Story*, *True Love Romances*, *True Romance*, and *True Experience*, Mrs. Nina Sittler Dorrance, the editor, seeks "the story which is unusual because it is true."

A significant development in the confession field is the announcement that *Tan* (formerly *Tan Confessions*) will no longer confine its characters to Negroes. Subject matter and emotional appeal, not race, will determine the acceptability of a story.

### FOR YOUNG FOLKS

**P**UBLICATIONS for children and youth are currently emphasizing interesting, informative articles not beyond 1,000 words. Several publications for youth—*American Girl*, *Seventeen*, *Story Parade*—express interest in humorous fiction. Miss Esther R. Bien, editor of the *American Girl*, states that her magazine might consider a science-fiction tale suitable for teen-age girls.

All of which indicates that young people today are interested in the same themes that appeal to their elders. Failure to realize the knowledge and interests of contemporary boys and girls is pointed to by several editors as a major difficulty encountered by writers in striving to sell to juvenile publications.

### FARM JOURNALS

**E**DITORS of farm journals lay stress on many would-be contributors' lack of first-hand knowledge of the farmer, his family, and his interests.

"Rural America," comments Ralph Foster, managing editor of *Capper's Farmer*, "is rapidly acquiring the taste of Modern America." Along with other farm editors, he is interested in outstanding stories of rural health programs, rural church influence, community accomplishments in education and recreation.

Leon E. Thompson, managing editor of *Wallaces' Farmer & Iowa Homestead*, points out that "too many MSS. deal in generalities, underestimate farmers' need for facts, specific measurements."

Kirk Fox, editor of *Successful Farming*, expresses interest in how-to material written specifically for a farm audience understood by the writer. He offers to send copies of his magazine to prospective contributors seriously interested in the field.

### TRADE JOURNALS

**I**N the trade, or business, field, a number of publications will pay higher rates in 1953. Most such periodicals pay by the word, and in addition to raising this rate, several plan to pay bonuses for articles of exceptional merit.

The major criticism leveled at submitted material in this field is that it is generalized, rather than specific. "Verbose, poorly organized, just badly written" is the characterization by Irwin

Hersey of *Motor*. "Generalized, poorly documented, lack of tight style and hard facts underneath," says Robert K. Heimann of *Forbes Magazine*.

### THE MARKET FOR BOOK MSS.

**I**N book publishing diverse opinions are expressed. Ken McCormick, editor-in-chief of Doubleday & Company, writes:

"The principal change in public taste that I notice from a book-publishing point of view is a shift back to interest in good fiction. This is good news for the novelist who for two or three years has read dour editorials on the possibility that the novel as a form was outmoded. It isn't and several novelists are proving the fact."

"The hardest thing to get," he adds, "is excellent fiction, on important themes of the day."

On the other hand, Archbald G. Ogden, editor of Appleton-Century-Crofts, Inc., remarks that "except in the case of very top bestsellers, the public finds itself easily able to wait for most fiction to appear in an inexpensive reprint edition." He finds salable fiction generally lacking among the manuscripts that he receives.

A somewhat similar opinion is expressed by Cecil Goldbeck, editor of Coward-McCann, Inc., who says, "We are still, as always, looking for good books which will sell. It is not difficult to find good books which will not sell."

A warning that soft-cover publishers are as interested as others in quality in fiction is sounded by Stanley Kauffmann, editor of Ballantine Books, the new firm which is publishing in both soft and hard covers. In fiction that he receives, he finds lacking "a sense of purpose on the part of the authors."

Notwithstanding the somewhat increased interest in really good fiction, book publishers generally seem more hospitable to non-fiction that possesses both quality and salability. There is wide interest in how-to books that are genuinely helpful; in unusual, interesting biography and autobiography; in popular interpretation of science; and in outstanding works applying religious or semireligious teaching to everyday life. "Good first-person non-fiction" is named by Mrs. Kathryn G. Messner, editor of Julian Messner, Inc., as the most difficult to obtain of all desired types of books.

Somewhat of an improvement is noted by publishers in the demand for juveniles, especially interesting books for teen-agers which offer valid information, in fact or fiction, on subjects of wide contemporary interest, including science, economics, and international affairs.

**I**N both magazine and book publishing, of course, the judgment of editors reflects the public taste as they see it. The consensus is that the public—or all the various publics if you prefer—is becoming more mature, more discriminating, less ready to accept the verbose, the inaccurate, the half-baked, the trivial.

Which is good news for the writer who dedicates himself to producing the worth while as he understands it.



# On Becoming a Writer

By August Derleth

## VIII. Evidence of Growth

**E**VEN the writer who begins to achieve frequent publication may find it difficult to be satisfied that he is growing as a writer; the beginner, therefore, may be so close to his work as seldom to know at all what it has or what it lacks in merit. But there is one almost infallible way of recognizing growth; that is a state of constant dissatisfaction with one's work.

No growing writer is ever really satisfied with what he writes, even when finally he passes it on to an editor. The growing writer always sets his goals well beyond his reach, so that inevitably he must be dissatisfied with his finished work. I have seldom even indulged in the luxury of a sense of achievement in work sent off to be published; I came closest to it, perhaps, in *Evening in Spring*, a novel which grew almost wholly out of direct, personal experience and seemed to me thus as good as it could be, within its limitations—which, of course, was an indulgent fantasy.

The writer knows better than anyone else how far short of his goals he falls. It is good that this is so. If it were not, his ambition and his drive would flag to a stop. The drive of a writer must be relentless; he need not be a slave to his work, but he will not shirk it, either, once he has convinced himself that there is no time to be lost because there is never enough time to accomplish half the things an energetic and imaginative writer would like to do. It is almost inevitable, therefore, that the writer is dissatisfied. It may be a gnawing and bitter dissatisfaction. It may be the resigned dissatisfaction of a writer who believes he has done his best even though he knows he has not come nearly as close to his goal as he had hoped to come.

But the writer dare not indulge in the luxury of deceiving himself, either by self-delusion, or by readily accepting the dictum of a friend or critic who praises his work out of all proportion to its real merit. He cannot afford this sort of indulgence, because it can destroy him as a writer more quickly than any other indulgence. The self-satisfied writer soon becomes static and stultified; once at that stage, his creative fire begins to burn ever lower and lower, and ultimately goes out.

The sense of dissatisfaction, therefore, is a healthy thing. It pushes the writer on to stronger and better achievements. It carries with it, however, one potentially fatal aspect, because inherent in it is the desire for perfection. This desire, if indulged beyond the writer's limitations, may result in many wasted days and weeks, perhaps even years, lost in a fruitless effort to achieve perfection in any given piece of work.

The desire for perfection is the basis of all ambition. The failure to achieve the "perfect"

goals envisioned by the creative writer is the basis for the dissatisfaction which drives him relentlessly onward from one work to another. But the wanton indulgence of the desire for perfection which sends a writer from one revision to another is the result of the writer's failure to recognize his manifest limitations.

A writer ought to recognize his own limitations as soon as he achieves sufficient perspective on his work to do so. And, recognizing what he can do well, what he can do in mediocre fashion, and what he does badly, is essential to his success. A modest success, is, after all, appreciably more desirable than a flamboyant failure. The fact is that most of us set out toward commendably ideal goals, and each of us ends up conscientiously doing the best he can. Some improvement of the result can be achieved in revision, but the chances are that one revision after another is all too likely to result only in irreparable damage to the work in progress. This is particularly true of prose, and somewhat less true of poetry.

The ability to recognize one's limitations is another evidence of growth. The man who sets out to conquer the literary world soon realizes which niche or corner is his, and sets about assiduously to cultivate it. With this ability, patently, goes the ability to be critical of one's own work. In this respect, I am perhaps more fortunate than most writers in that the very variety of my work assists toward this end—one kind of work lends me a clearer perspective on another. If I were doing always the same kind of work, I should very probably have a more difficult time seeing it in perspective.

Yet, without self-criticism, a writer soon ceases to make progress. He may reach a static point and be able at that point to produce salable material. This may satisfy him until his markets are glutted, and then he must re-assess himself and his work. The ability to see the flaws in one's own work is highly desirable; one needs no critic or book-reviewer to point out where one's work is weak.

**I**N my own case, no reviewer has ever been as severe in judging my books as I myself am. The flat statement that not more than 5 per cent of my published work is worth a second glance, which I make frequently at lectures, is often mistaken for false modesty. It is not; it is a careful estimate, made out of a balanced and mature perspective, of my own work seen against the rich literary heritage of our nation.

The author who is thus able to judge his work is not likely to become static, for such judgment patently stems from a lively dissatisfaction with



that work. It is true that some writers, particularly the young and unsure, need to look upon their work as all-important and as better than it is in order to bolster an uncertain confidence. But this stage will pass. The writer soon learns that if he does the best he can, he can do no more, and by so doing he satisfies an obligation he has to himself. If that best is not good enough and continues to be not good enough, he need not continue to write. But chances are strong that, with ambition and perseverance, he will improve.

Far too many authors, however, once achieving the dignity of book publication, tend to look upon their brain-children with all the fanatical devotion of a mother who honestly believes that her child is far superior to the children of her neighbors. This point of view is a retarding one; it holds an author back, and it does so as well whether the object of his affection is a book, a first-published short story, or an article in a magazine. The author need not belittle himself or depreciate his work in order to see it in its proper perspective. If he has any common sense at all he knows that there is little perfection on this earth; from there, it is but a step to knowing how close to or how far from the realization of the writer's ideal any one work is.

Without growth, the creative artist—whether he is a writer, a composer, a painter, a worker in ceramics, or a sculptor—ultimately dies. He must grow in order to survive, just as a child must mature in adulthood in order to hold up his own end among his fellow men.

Furthermore, he must grow on more than one plane. He must not only strive constantly toward greater perfection, but he must at all times increase his store of knowledge, which is the equivalent of experience. Even as all life is in constant flux, ever changing, so is the writer's *milieu*, so are the real-life counterparts of the people about whom he writes, consciously or subconsciously. Growth is inherent in the idea of learning constantly, for in a very real sense the writer is also a student of life.

The problem of growth may very likely seem formidable. Actually, it is not. It grows readily out of a quality necessary to any writer as it is neces-

sary to any man who strives for success as a man—humility. The writer ought to know, perhaps better than most people, how little he knows, how much there is for him to learn. In a very real sense, the writer goes through life seeking the answers to innumerable questions about his fellow men. It requires no training to do so, and the answers come more readily in time.

Many a writer has been born out of a deep sense of humility among his fellow men, combined with a lively curiosity about the motives which compel his friends and neighbors to act or speak as they do. It is essential to a writer to know that in the vast scheme of the universe any one man has less meaning than a mote, but that, in the little world each man occupies, he looms as large as any star.

The prospective writer need not trouble himself about growth at all. If he develops his faculty for self-criticism, growth will almost inevitably follow. It may seem paradoxical to say of so an important a factor as growth that a writer should not concern himself with it, but it is only in line with the understandable dictum that no writer ought to be nearly so much taken up with the mechanics of writing as with saying what he has to say as well as he can. One cannot repeat too often that the primary concern of the writer, whether he is a novice or a professional who has arrived, is saying what he has to say intelligently. If a writer succeeds in this, all other things will come, seemingly at least, of themselves.

The writer may safely be advised to make comparative studies of his work. The marks of progress and growth are as apparent there as they are in the writer's attitude. A paragraph-by-paragraph or page-by-page comparison of recent work with earlier work will set forth beyond cavil such growth as there has been, or the lack of it, if it is lacking. If he lacks growth, he will soon be made aware of it—the world will pass him by. It behooves him, therefore, to be adaptable, to wed himself to no single style, to develop every vein he can. If the talent is his, it is his obligation to himself and to his society to put into its development the best that is in him.

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# In the Mails 35 Times - SOLD!

By FRANK CUNNINGHAM

DAN DOAKES, who works in the shipyards, but who has both the talent and the desire to be a selling writer, cries over his glass of ice, water and a wisp of bourbon the barkeeper has put in with all the flourish that would be given to the Elixir which Ponce de Leon sought.

Now Dan has no apparent reason to cry. He has a good-sized paycheck in his pocket as he has worked overtime and, even after the union dues are taken out, he is flush with that stuff that no half-a-cent writer ever sees—nor will he see until he reaches the gates of Heaven where, I hope, he will find no half-a-cent editors.

"Damn it," moans Joe, "I sweat out my brains on an article about life in the shipyard and that stinkin' *Salvepost* sends it back with a rejection slip."

"So?" I ask as I sip my drink.

"So nothing. Except nobody appreciates good writing," replies Dan.

"And where else did you send the article?" I query.

"*Collier's*. They turned it down, too. All I've got is 3,547 words to put in that trunk full of manuscripts."

I happen to know that Dan's trunk is getting to the point where about all the room left for additional material could be filled by Lili St. Cyr's fatigues.

"You've got that trunk full of copy because you've got lots of empty space—in your head," is my comment. "You write a feature and send it to a couple of magazines and when the stuff bounces you think life is darker than the South Carolina legislature after the War Between the States."

"So what should I do?" Dan asks. "When this job is over, I'm supposed to live on rejection slips? Have you tried eating 'em?"

"No." I search for some fiery drop or two huddled under the gargantuan ice cubes. "But I have eaten because many a check followed after the tenth rejection slip. Sometimes even double that. I've picked up a sale the fortieth time out and the feature made the cover."

"You mean—"

"I mean, Dan, you have to keep 'em moving!"

What Dan didn't realize and what so many would-be writers don't realize is that when an article or story bounces back, you should flip it

right into Uncle Sam's mail again. If you can write and if the article is good, the feature—provided its timeliness isn't lost—will sell. Bad writing and bad articles won't improve with age and the mailman's tramping back and forth will not mellow them until their aroma is pleasing to editors.

I could fill this issue—ads and all—with examples of articles that have sold after traveling around more than Marco Polo. Looking at my records, I pick out an article which I recall brought nice letters—but no check—from *Coronet*, *Male*, and the *Magazine-Plus*. But the next time out it brought in a check for 5 cents a word from a big slick aviation magazine. And it won a writeup as one of the newsworthy articles of the month in a New York City daily.

Here, too, is the back-and-forth case history of an article that went to a dozen women's magazines before it landed in a big Philadelphia newspaper supplement for as much money as I would have received from most of the books which rejected it.

How's this? Four historical articles written around 1936 when I was a newspaper correspondent didn't sell. Yet I can show you all four in print. They sold in 1951 to one of the publications which had originally said, "Thanks, but no."

A glance at my files will reveal that one article was moving back and forth like a belly dancer at Minsky's. In an effort to salvage postage money, I submitted it to some half-a-cent pirate up in San Francisco. The Nob Hill Blackbeard sent it back with a slip, not even a letter. Disgusted with myself for descending to such Satanic depths in the editorial marts, I put on an expensive sports shirt, drove my mother's Cadillac to the post office, and posted the article air mail to an Eastern 4-cents-a-word book. I felt better.

I FELT even better when I got the check for it: eight times what I would have received if the San Francisco editor had bought it.

In my files is the copy of a slick magazine which features an article of mine. It was written in 1940, rejected by the magazine in 1940, and again in 1941, bought in 1942 and published in 1943.

Thumbing through my files, I find a magazine which features a fiction story of mine in a 1943 issue with the title on the cover. I know—but the editor who bought it didn't—that the story (and a good one) was written in 1933.

Thirty-five times out is the record on one personality article. The final trip was that thirty-fifth one when an editor bought it at about 2 cents a word. That's not the payoff. The editor liked the article so well that I've done a dozen or so assigned articles for his book at as high as 5 cent a word! Frankly, I had never seen the magazine until the editor bought the slush pile article.

---

Formerly a newspaperman, syndicate writer, and continuity editor, Frank Cunningham is a well-known West Coast freelance writer. He is the author of many radio and movie scripts, three books, and innumerable magazine articles and stories. A graduate of Washington and Lee University, he holds M. A. and Litt. D. degrees from Sequoia University. He lives in California.

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rejection slips, I've known. Every writer was a "beginning" writer at the start of his career (?) when, of course, he could have served mankind—and his wife—better by selling anything from punchboards on "dirty books" to calendar art of nude gals—soon to be movie queens and mighty liberal thinkers on how the state of Mississippi should conduct its problems.

One way to smash the rejection slip problem (provided your wife is working) is to face it, not slyly put the slips in the garbage disposal before your in-laws, who are getting rich selling oil to the Chinese Commies, arrive for a patronizing call. Tack up the bright slips on your wall.

Back in the middle thirties I had as wide a collection of rejection slips as could be found in the city limits of Roanoke, Va. Then, to add to my legitimate collection, I took a yarn and sent it everywhere from the *Atlantic Monthly* to *Pep Stories* and *Wild Cherries* merely to see how many different "no sale" slips I could gather in. By mistake, I sent out the wrong story one day and an editor bought it! ("Shooting Star" sold to *Complete Detective Novel*.)

Certainly I still get stuff turned down, but I see about as many rejection slips in a year as would cover the rave notices for the revival of *The Birth of a Nation* in a "Dear Friends" letter by Senator Humphrey. I get instead a letter from an editor or his associate. If the letter suggests future submissions and gives indications of sincerity, I file it, reach into my stamp box—and soon the article is out in the wild blue yonder. And the Wright Brothers and Kitty Hawk were all for that? Maybe Orville and Wilbur should have stuck to their bicycles!

Naturally a writer should do some speculative work as features pop up on which there is no time for queries. A few of the magazines I've sold to from the slush pile include *Magazine Digest*, *Facts*, *St. Anthony Messenger*, *Skyways*, *Man-to-Man*, *True Aviation*, *St. Joseph*, *The Queen's Work*, *Hollywood*, *Screen Guide*, *Movies*, and *Western Flying*.

One speculative feature I remember very well. As I thought it a top article, I sent it off to the *Satevepost*. Several weeks later the postman brought me the article with a grand letter saying that article had almost made the grade and thanks-a-million for submitting it. Well! If the mighty *Post* almost bought the article, I was certain I would have no trouble selling it elsewhere.

And where is the article today?

In my trunk.

Only the *Satevepost* liked it!

(Editorial note: Since Frank Cunningham wrote this article, he has ruined this tag ending. The article mentioned has been sold.)



# The little things mark the pro

By GEORGE M. OSBORNE

**A**LMOST all beginning writers have learned something of story structure, plotting, characterization. They have studied hard to grasp the fundamentals, and feel they know what goes into a good story. Yet, they are not selling. Why? The chances are they are leaving out the little things—the things that paint clear and moving pictures of the scenes which are to be portrayed.

Good writing should contain more—much more—than the bare necessities. The reader likes to see a clear and logical picture; he likes to hear and feel and smell and taste, using his own senses to bring the story to life in his own mind. You can do this best for your reader by remembering the little things.

For example, suppose we study a few excerpts from Norman Katkov's story, "The Torn Invitation" in last May's *American Magazine*. On the first page of his story, Mr. Katkov writes:

The windows were raised in the kitchen and he smelled the roast. He smelled the asparagus for the roast and the fried potatoes with onions that nobody could make like Ma, and he was suddenly terribly hungry... When he came into the kitchen, Theresa Wojick turned from the stove, smiling at her son, rubbing her hands on her apron as she walked to meet him. She held him at the elbows, examining him carefully, her face warm and her eyes gentle, welcoming him as though he had returned from a long, perilous journey.

A lot of beginners would be satisfied to handle the above scene in somewhat this manner:

The windows in the kitchen were raised and the tantalizing odors of cooking food came out to greet him, causing his hunger to increase tenfold... When he came into the kitchen, he saw Ma at the stove. She came over to him, welcoming him as if he had been away a long time.

Compare the latter with the way the expert handles it. Note how the little things are missing—the kind of food, the characterization, the significant movement, the positioning of the characters. These little things paint clear and definite pictures. Through the immediate background and color portrayed, the reader is able to form clearer pictures of the characters. The *kind* of food they eat; the *way* they act; the *things* they wear—all bring out definite character traits and show the reader the type of characters with whom he is to deal during the life of the story.

Now, let's run over a couple of other passages in Mr. Katkov's story (I hope he doesn't mind). On the second page of his story, he writes:

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## But What Do Cobwebs Cling To?

By FRANCES WILLIAMS BROWIN

There's nothing like a walk, they say,  
To make your ideas sprout;  
It sweeps the cobwebs all away  
And helps you Think Things Out.

Ah, yes! The cobwebs disappear  
While I am ambulating  
And leave my mind all crystal-clear  
And ripe for cerebrating.

How freely now my thoughts should flow  
Except (to be quite frank)  
That with the cowbebs gone—oh, woe!  
I find my mind is blank!

---

He pulled the chair out and held it suspended off the clean, bare floor, his fingers tightening on the wood... She reached for a thick slice of rye bread she baked herself and held it flat in her left hand. She buttered it completely and thickly and brought it to her mouth, taking a large bite.

Note how every movement made by the characters can be followed easily by the reader. The chair—the wooden chair—is held suspended off the clean, bare floor. What does this tell the reader? That the floor is without covering of any kind, thus the family probably can't afford any sort of carpeting; that even though they may be poor (the author never uses this word), they are clean. These are the little things, but they tell a lot about the people that make up the story.

The same is true of the last passage. Note how she reaches for the *thick* slice of rye bread; holds it *flat* in her *left* hand; butters it *completely* and *thickly*; brings it to her mouth; and takes a *large* bite. Most beginners would be satisfied with writing something like this: She picked up a slice of bread, buttered it, and took a bite.

What does the expert writing tell the reader? That the woman likes *thick*, rye bread and that she is *right-handed*. In addition, the reader knows that, while the family may be poor, the woman believes in eating well, or she wouldn't have completely covered the bread with a thick coat of butter.

Yes, it's the little things that pay off in fiction writing. But this needs to be supplemented with a word of warning. Do not overdo it! Do not bring in so much or so many of the little things that the tempo of the story will be slowed. Keep the story alive with the little things—logically handled—but be sure the plot is moving ahead. A good rule of thumb is to remember that the little things constitute only one of the intricate cogs that go into the delicate mechanism of a good story.

AUTHOR & JOURNALIST

# Books that will help writers

*In this column are reviews of important books of special interest to writers. As a service to its readers, Author & Journalist will supply any of these books at the publisher's price postpaid. Send order with remittance to Author & Journalist, 1313 National Bank of Topeka Building, Topeka, Kansas.*

**AN INTRODUCTION TO THE SCIENCE OF PHOTOGRAPHY**, by Katherine Chamberlain. 299 pp. Macmillan. \$6.50.

Here is a compact, informative book for the person who wants to study photography seriously. The author is a well-known physicist as well as an expert photographer. The book is profusely illustrated with photographs, drawings, and charts.

**BUSINESSPAPER PUBLISHING PRACTICE**, by Julien Elfenbein. 422 pp. Harper. \$6.

A handbook covering the business, or trade, press—including editorial, circulation, promotion, production, accounting. Highly important to anyone engaged in business publishing; useful to the writer engaged professionally in producing for trade journals.

**THE HUMOR OF HUMOR**, by Evan Esar. 286 pp. Horizon. \$2.95.

The types and techniques of humor, with an abundance of illuminating examples. Gags, slips, satire, burlesque, epigrams, nonsense—they're all here, and explained in a way to aid in creating humor for publication.

**WRITING FOR TELEVISION**, by Gilbert Seldes. 254 pp. Doubleday. \$3.

The distinguished commentator on popular arts presents the fundamentals of TV from the standpoint of his successful experience with this form. It offers, Mr. Seldes believes, opportunities, satisfaction, and corresponding responsibilities.

**A HANDBOOK OF LITERARY TERMS**, compiled by H. L. Yelland, S. C. J. Jones and K. S. W. Easton. 224 pp. Philosophical Library. \$3.75.

Want to know what a closed couplet is? Or synesthesia? Or interior monologue? This book will tell you—and at considerable length. There are more than 600 definitions ranging from familiar to recondite literary terms.

**DICTIONARY OF AMERICAN UNDERWORLD LINGO**, edited by Hyman E. Goldin, Frank O'Leary, and Morris Lipsius. 327 pp. Twayne. \$5.

Here is the perfect reference book for the writer of crime stories. Compiled within prison walls, it is an authentic guide to American criminal slang—some of it national, some confined largely to specific regions.

JANUARY, 1953

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## Contests and awards open to writers

The real life story contest of *Modern Romances* will close February 10, after which the prizes will be awarded. There are ten \$1,000 prizes for first-person stories from 12,000 to 20,000 words; the same number of \$500 prizes for first-person stories between 6,000 and 10,000 words.

Stories will be considered immediately on receipt and if acceptable will be paid for at the magazine's regular rate of 4c a word. After the contest closes and the judges select the winners, checks will be mailed for the difference between the regular rate and the amount of the prize.

Miss Hazel Berge, the editor, announces that three types of story are especially sought:

1. The problem story, emotionally presented.
2. The more lurid type of story that holds the same interest for the reader as the tabloid newspaper.
3. The story with strong inspirational appeal.

Often, Miss Berge adds, the three types can be combined in one strong story.

Stories should be addressed: Story Contest, *Modern Romances*, 261 Fifth Ave., New York 16, N. Y.

—A&J—

Macfadden Publications, 205 East 42nd St., New York 17, announce a contest for true stories for the magazines *True Story*, *True Romance*, *True Love Stories*, and *True Experience*.

Prizes ranging from \$5,000 to \$50 will be awarded—a total of \$40,000. The contest will close April 30.

Miss Virginia V. Rapp, contest editor, asks for stories that "hold the reader's interest with the power of simplicity and the force of truth." "Tell your story," she advises contestants, "so the reader will feel the emotions you felt as you lived through the experience you wish to share."

—A&J—

The Modern Language Association of America in collaboration with the Macmillan Company is offering a cash prize of \$1,000 plus royalties for the best book manuscript which through sound research contributes to the general understanding of English or American literature.

The contest will close June 1. Detailed information is obtainable from the association at 6 Washington Square North, New York 3.

—A&J—

The American Humanist Association and G. P. Putnam's Sons are sponsoring a contest for stories by college undergraduates. Preferred length is around 3,000 words. Prizes will total at least \$200. Closing date is March 15.

Winning stories may be published in the association's organ, the *Humanist*.

Details are obtainable from the association, at Yellow Springs, Ohio.

AUTHOR & JOURNALIST

# The Handy Market List

**T**HE Handy Market List, constantly revised and published periodically by *Author & Journalist*, offers a comprehensive list of magazines which accept suitable manuscripts.

The amount and the character of copy purchased vary widely from magazine to magazine; so do the prices paid to authors. Publications which consistently offer no market for freelance contributions are excluded from the list.

This list necessarily gives only an outline of the tastes and wants of each magazine. Limitations of space prevent greater detail. Also the specific personality, or "feel," of a given publication cannot usually be expressed in words.

Nothing takes the place of careful study and analysis of a magazine by the prospective contributor. The Handy Market List will guide him to various periodicals that may be markets for his work. If he then will examine these, he will be able to direct his work to specific markets with a good chance of acceptance.

General Magazines are divided into two groups, A and B. Those in Group A offer a better market to the typical freelance writer. The magazines in Group B tend to be more specialized and to purchase less material.

A name in parentheses immediately following the name of a publication—as (Thrilling)—indicates the chain or group, if any, to which the magazine belongs. In most instances the frequency and single copy price of the publication are shown; as (M-25), monthly, 25 cents. *Acc.* means payment on acceptance; *Pub.* payment on publication. *Schedule*, a term used by Columbia Publications, means that payment is made when the MS. is scheduled for publication.

If a magazine is not listed in the Handy Market List, consult the various lists published in *Author & Journalist* from month to month. These lists comprise hundreds of highly specialized publications.

Good luck in your use of the Handy Market List—and our other lists. And let us know of any way in which they can be made more helpful guides in your selling. We'd appreciate also knowing of any markets not listed; we are in constant touch with editors and publishers, but that doesn't mean we may not occasionally miss a publication.

## GENERAL MAGAZINES—A

**America.** 329 W. 108th St., New York (W-15) Articles on current social and political interests, rural problems, 1000-2000; short modern verse. Rev. R. C. Hartnett, S.J. 2c. *Acc.*

**American Legion Magazine.** 580 5th Ave., New York. (M) Out of market for fiction. Query on articles. Joseph C. Keeley. High rates. *Acc.*

**The American Mercury.** 640 5th Ave., New York 19. (M-25) Short stories 3000-5000; complete novelettes, 20,000; short shorts, vignettes. Articles usually arranged for. Robert Meskill, Fiction Ed. First-class rates. *Acc.*

**The American Mercury.** 11 E. 36th St., New York 16. (M-25) A magazine of ideas. Lively articles on literary and cultural subjects. Original thinking. Intelligent regional articles. Satire. No verse. Query with outline. \$150-\$200 per article. *Pub.*

**American Weekly.** 63 Vesey St., New York 7. Sunday magazine distributed with Hearst and other newspapers. Features with photos, best lengths 900 and 1050. Charles Robbins. Excellent rates. *Acc.*

**The Atlantic Monthly.** 8 Arlington St., Boston 16, Mass. (M-50) Short stories 1500-5000. Serials about 40,000. Essays 1500-3500. Articles 1500-8000; short humorous articles, longer articles on art, music, literary criticism, current affairs, biography, finance, business. Serious and light poetry. Edward Weeks. Prose, varying rates: verse \$1 a line. *Acc.*

**The Book of Wit and Humor.** 570 Lexington Ave., New York 22. (M-35) Short stories about 2500; short-shorts, Essays about 2500. Verse. Fillers. Must embody wit or humor. Cartoons. Louis Untermyer. Varying rates. *Acc.*

**Brief Magazine.** 270 Park Ave., New York. (M-25) Confined to articles for family reading. R. J. Levin. Articles \$150 up. *Acc.* Query.

**Brick Magazine.** 818 W. Hancock Ave., Detroit 1, Mich. (M-free) Articles on people, places, and events of interest to tourists; all forms of outdoor recreation, handicrafts—500-600 with 3-4 good photos. At least one article in each issue to appeal especially to women. Picture stories with human interest. E. W. Morrill. *Acc.* Supplementary rights released.

**Cars.** 67 W. 44th St., New York 36. (Bi-M-25) Anything of interest to car owners or car hobbyists up to 5000. Humorous anecdotes of personal experiences with cars to 200. Cartoons. Photos. Arthur Unger. \$75-\$300 a full-length article; pictures \$10. *Acc.* Query.

**Collier's.** 640 5th Ave., New York 19. (W-15) Short stories, 1200 to 5000; serials up to 60,000; articles on popular questions of the day 3500; fillers; cartoons; verse only rarely. Roger Dakin. First-class rates. *Acc.*

**Commentary.** 34 W. 33rd St., New York 1. (M-50) Political, economic, sociological, religious. Short stories, 2500-4000. Verse any length. Elliot E. Cohen. 3c. *Acc.*

**The Commonwealth.** 386 Fourth Ave., New York 16. (W-15) Independent Catholic review. Timely articles on literature, art, public affairs, up to 2500. Edw. S. Skillin. 2c. *Acc.*

**Coronet.** 458 Madison Ave., New York 22. (M-25) Uses factual anecdote-packed articles under 3000; photos, fillers; one-pagers; humorous anecdotes. No fiction or poetry. Fritz Bamberger. Good rates. *Acc.* Fillers, *Pub.*

**Cosmopolitan.** 959 Eighth Ave., New York 19. (M-35) Outstanding short stories 4000-6000; short shorts 1000-2000; novelettes 10,000-20,000; book-length novels; non-fiction features. Articles of cosmopolitan interest 2000-3000. John O'Connell. First-class rates. *Acc.*

**Ebony.** 1820 S. Michigan Ave., Chicago 16. (M-30) No fiction. Provocative non-fiction on Negro life, preferably success and achievement stories. Photographs. \$75-\$100 per article; \$75 per story unit of at least 10 pictures. *Acc.*

**Elks Magazine.** 50 E. 42nd St., New York 17. (M-20) Articles to 3500; mystery, outdoor, Western fiction to 5000. No fillers or poetry. Lee C. Hickey. \$500 up, for fiction. *Acc.*

**Extension.** 1307 S. Wabash Ave., Chicago 5. (M-36) Short stories, 2000-6000; romance, adventure, detective, humorous; six installment serials, 5000; short shorts; articles; cartoons. Eileen O'Hayer. Good rates. *Acc.*

**Eye: People and Pictures.** 270 Park Ave., New York 17. (Bi-M) 2 or 3 articles a month, 1000-4000; strong human interest articles; profiles of vivid personalities; war, adventure, and unusual crime stories; exposures of unusual situations in American life; sport material appealing to wide audience; photos with high human interest value. Dan Merrin. Good rates. *Acc.*

**Fate Magazine.** 806 Dempster St., Evanston, Ill. (M-35) Articles under 3000 on psychic, unusual, unexplained happenings; fillers. Robert N. Webster. 2c up. *Acc.*

**Ford Times.** Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. (M) Well-illustrated, travel, place, sport, or other articles, 1200-1500; brief picture stories with or without Ford angle. 10c. *Acc.*

**Harper's Magazine.** 49 E. 33rd St., New York 16. (M-50) Timely articles for intelligent readers; short stories; essays; fillers; verse. Frederick Lewis Allen. Good rates. *Acc.*



**Holiday**, Independence Square, Philadelphia 5. (M-50) Quality articles, well-illustrated, on places and people in sections of United States and foreign countries, 1500-5000. Ted Patrick. First-class rates. Acc.

**Hometown: The Rexall Magazine**, 8480 Beverly Blvd., Los Angeles 46. (M-free at Rexall drug stores) Fiction of general interest, with strong characterization and plots, to 3200. No trick endings. How-to and general articles to 1800. Reports within two weeks. Sam R. Zeiss. Fiction \$75-\$100; articles \$50 plus \$5 for each photo used. Acc.

**Jet**, 1230 S. Michigan Ave., Chicago 16. (W-15) News items and short features on Negro life and activities. Photographs. John H. Johnson. Good rates, varying with length and importance of story; pictures \$5-\$10. Acc.

**Journal of Living**, 1819 Broadway, New York 23. (M-25) Inspirational, philosophic, and practical advice articles on longevity, nutrition, health, marriage, personal problems of interest to mature men and women. Leonard M. Leonard, Ed.; Frances Goodnight, Feature Ed. Excellent rates. Acc.

**The Kiwanis Magazine**, 520 N. Michigan Ave., Chicago. (M) Articles on national and community problems up to 2000. Charles W. Keyser. \$25-\$100, depending on quality and current needs.

**The Lamp**, Franciscan Friars of the Atonement, Peekskill, N. Y. (M) Fiction of quality to 2500; non-fiction of interest to Roman Catholics. The Rev. Samuel A. Cummings. Good rates. Acc.

**Maclean's**, 481 University Ave., Toronto 2, Canada. (Semi-M-15) Short stories with varied themes, masculine and feminine appeal, to 6000. Articles on science, business, crime, politics, international affairs, health, entertainment, etc., 3000-5000. Humor, 50 to 5000. Quizzes, light verse. Canadian subject matter predominant. Query on articles. Ralph Allen, Ed.; Pierre Berton, Associate Ed. Fiction from \$300; articles from \$200, often higher; verse, \$5-\$15 a poem. Acc.

**Mayfair**, 481 University Ave., Toronto 2, Canada. (M-25) Articles and photographs on personalities, travel, theater, entertainment, women's and men's fashions, sports, humor. Canadian slant required. Length 2000 to 5000. 2c. Acc.

**Nation's Business**, 1615 H St. N.W., Washington 6, D.C. (No single copies sold.) Articles on business and industry, 2500. Lawrence F. Hurley. Query. Good rates. Acc.

**National Geographic Magazine**, 16th and M Sts., N.W., Washington 6, D.C. (M-60) Official journal National Geographic Society. Articles on travel and geographic subjects up to 7500; photographs. Gilbert Grosvenor. First-class rates. Acc.

**National Motorist**, 216 Pine St., San Francisco 4. (Bi-M-15) Articles 1500, with glossy photos, on people and places of the West, history, travel techniques, outdoor. James Donaldson. 3c-5c; photos at varying rates. Acc.

**New Liberty**, 1396 St. Catherine's St., W., Montreal, Canada. Fiction: short shorts, 800-1500 words, short stories, 2000-3000 words. Articles on well-known political, entertainment, art, literary, etc., personalities. Must be fact-filled, most objectively treated. Interested also in strong, provocative well-documented general articles. At the moment, well supplied with health and self-improvement copy. A letter or outline suggested. Keith Knowlton, Ed. Fiction, 2c-5c; articles \$75 each. Acc.

**The New York Times Magazine**, Times Square, New York 18. (W) Articles, 1200-3000, and verse based on the news, topics relating to economics, politics, international affairs, sports, nature, science, education, the world of fashion and of women's interest. Short articles 400-1200. Lester Markel, Sunday Ed. \$200 for full-size article.

**The New Yorker**, 25 W. 43rd St., New York 18. (W-15) Short stories and humor 400 to 4000; factual and biographical material up to 6000; cartoons, cartoon ideas, light verse. Good rates. Acc.

**Nugget**, 545 Fifth Ave., New York 17. Fiction to 2000, smart, snappy, appealing to young-minded, middlebrow men and women. Amusing and entertaining fact articles. Dramatic or humorous picture stories. Cartoons fresh but not too sophisticated. Shorts and fillers 50-350. David X. Manners. \$100-\$200 per story or article.

**Pagant**, 835 Fifth Ave., New York 17. (M-25) By assignment only. Query.

**Park East**, 220 E. 42nd St., New York. (M-25) Quality stories, 500-4000; articles 500-5000 of interest to New Yorkers; photos; sophisticated humor; witty verse; cartoons. A. C. Spectoraky \$100 up, 15th of month after acceptance.

**PEN (Public Employees News)**, P. O. Box 2451, Denver 1, Colo. (M) Articles 500-2000; fiction 500-2000; verse maximum 20 lines; fillers 50-100; jokes, cartoons; photos. Material of general interest. Jan Greenlaw. Stories and articles, 5c; cartoons \$5-\$15; verse 50c line; photos to \$10. Acc.

**Photo**, 270 Park Ave., New York 17. (M) A new digest-sized magazine. See requirements for Eye: People and Pictures, above. Dan Merrin. Good rates. Acc.

**Practical Knowledge**, 210 S. Clinton St., Chicago 6. (M-10) Practical applied psychology, popular mechanics, self-help, vocational articles, 1000, all written for men who are ambitious to get ahead; jokes, fillers, news items, photos. V. Peter Ferrara. Approx. 2c, photos \$2-\$3. Acc.

**Presbyterian Life**, Witherspoon Bldg., Philadelphia 7. (Bi-M-20) Human interest news, reports, and feature articles, 200-1500, on Protestant Christians (preferably Presbyterian) who apply Christian principles to business, politics, community service, etc. Juvenile stories, 300-100, for ages 4-8. Robert J. Cadigan. 2c. Acc.

**Railroad Magazine**, 205 E. 42nd St., New York 17. (M-35) Illustrated feature stories covering railroad operation, 3000-5000. Photos essential. Good rates. Acc.

**The Reader's Digest**, Pleasantville, N. Y. (M-25) Digests of published articles; occasionally original articles; fillers; shorts for "Life in These United States." Good rates. Acc.

**Redbook**, 230 Park Ave., New York 17. (M-35) Short stories, serials, complete novels, novelettes, feature articles, romance, domestic problems, emotional slant to men and women. Particular appeal to 18-35 age group. Wade H. Nichols. First-class rates. Acc.

**The Reporter**, 320 E. 42nd St., New York 17. (Bi-W-25) Social, economic, political reporting and interpretation, to 3500. Also cultural comment and criticism. Max Ascoli. 7c up. Acc. or Pub.

**The Rotarian**, 35 E. Wacker Drive, Chicago 1. (M-25) Authoritative articles on business and industry, social and economic problems, travel sketches, humor, essays, 1500-2000. Karl K. Krueger. First-class rates. Acc.

**St. Anthony Messenger** (Franciscan Fathers), 1615 Republic St., Cincinnati 10. (M-25) Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance, 2000-2500, short stories on modern themes slanted for mature audiences, 2000-2500; seasonal stories. Extra payment for photos retained. Occasional poetry on inspirational, religious, romantic, humorous, and nature themes. Rev. Victor Drees, O.F.M. 3c up. Acc.

**The Saturday Evening Post**, Independence Square, Philadelphia 5. (W-15) Articles on timely topics 1000-5000; short stories 2500-6000; novelettes 10,000-15,000; serials 18,000 to 72,000; lyric and humorous verse; skits, cartoons, non-fiction fillers, to 400. Ben Hibbs. First-class rates. Acc. Query on articles.

**The Standard**. See Weekend.

**This Week**, 420 Lexington Ave., New York 17. (W-magazine section of 32 newspapers). Romance, mystery, adventure, humorous short stories, 1200-4000; short articles on popular science, interesting personalities, sports, news subjects making for a better America, 1500-2500; interesting shorts, 500-1000; fillers, cartoons, short animal material; appealing animal photos. William I. Nichols. Good rates. Acc.

**The Toronto Star Weekly**, 80 King St. W., Toronto, Canada. (W-10) Feature articles, Canadian appeal articles with news angle to 2000. Novels 40,000-45,000; serials, 10,000-30,000; short stories 3000-5000, love-adventure, romantic, Western, mystery, problem, etc.; photos; cartoons; shorter poems. Jeanette F. Finch, Article Ed.; Gwen Cowley, Fiction Ed. Varying rates. Acc.

**Town & Country**, 572 Madison Ave., New York 22. (M-75) Satirical, topical short stories, articles, essays, on unusual subjects, not addressed to a purely feminine public. Small free-lance market. Varying rates. Acc.

**Tracks Magazine**, Terminal Tower, Cleveland 1, O. (M-10) Articles on railroad subjects 500-1500; stories; fillers; jokes; cartoons. Ted O'Meara. 3c. Acc. Query.

**Travel**, 45 W. 57th St., New York 19. (M-50) What to do and see—with cost worked in—anywhere in the world. News items. Photos. Cartoons. 1000-2500 preferred. Works 3-4 months in advance. Malcolm McTear Davis. 1c-2c. Acc.

**Virginia Quarterly Review**, 1 West Range, Charlottesville, Va. (Q-75) Exceptional literary, scientific, political essays 3000-7000; short stories and verse of high standard. Charlotte Kohler, Ed. Good rates. Pub.

**Weekend Picture Magazine**, 231 St. James St. W., Montreal. Magazine section of the Standard and other Canadian weekend newspapers. Limited market for short features of Canadian interest. Fillers. Photo features, including color. Fiction 2500-3000 words, family reading, Canadian interest. A. G. Gilbert, Editorial Director. H. V. Shaw, Feature Ed. Query on articles. \$150-\$250. Acc.

**Westways**, 2601 So. Figueroa St., Los Angeles 54, Calif. (M-20) Articles 300-1200, photos of out-of-doors, natural science, history, etc., on California, Arizona, Utah, Nevada, New Mexico, and southern Colorado. Verse; cartoons. Phil Townsend Hanna. 5c. Acc.

**Why**, Modern Living Press, 17 E. 45th St., New York 17. Case histories on overcoming emotional and other personal problems; first-person articles; optimistic psychological articles with help. Non-fiction, 1000-2000; stories, 2000-3000; fillers. Lawrence C. Goldsmith. 3c. Acc.

**Yale Review**, Box 1729, New Haven 7, Conn. (Q-31) Articles on current political, literary, scientific, art subjects 4000-5000. Quality short stories; poetry. Paul Pickrel. Good rates. Pub.

**Your Life, Today's Guide to Desirable Living**, 6 E. 39th St., New York 18. (M-25) Inspirational, helpful articles on living; personality profiles, 1200-2500; quizzes; brief games; fillers. Douglas Lurton. First-class rates. Acc.

**Your Mind—Psychology Digest**, 103 Park Ave., New York 17. (Bi-M-35) Material on psychological subject-matter, 1000-2000; fillers; stories and occasional poetry with psychological slant. Lesley Kuhn, Mng. 1-4. 1c-2c. Acc.

**Your Personality**, 6 E. 39th St., New York 18. (Twice a year-25) Helpful articles on all phases of personality, 700-2500. Good rates. Acc.



## GENERAL MAGAZINES—B

**The American Scholar**, United Chapters of Phi Beta Kappa, Williamsburg, Va. (Q-75) Articles on subjects of substantial general interest in clear and unpedantic language, 3000-3500; poetry. Kieran Haydn. \$5 printed page, maximum \$50; verse, \$10-\$25. Acc.

**Arkansas Gazette**, Little Rock, Ark. (W) Features on Arkansas subjects, illustrated, 400-1000. John Fleming, Sunday Feature Ed. \$5-\$15 an article; photos \$3. Pub.

**Audubon Magazine**, National Audubon Society, 1000 Fifth Ave., New York 23. (Bi-M-50) Prefer query first for articles on birds, mammals, plants, insects; wildlife and conservation of region or locality; biographical sketches of living naturalists; how-to-do and personal experience on wildlife projects, 1500-2500. Photos. John K. Torres. \$15-\$75; photos \$3 (cover picture \$10). Acc.

**Barron's National Business & Financial Weekly**, 40 New St., New York 4. (W-35) Financial and economic subjects of direct interest to investors, 800-1200. John Davenport. \$35-\$125 per article. Pub. Query.

**The Beaver**, Hudson's Bay Co., Winnipeg, Canada. (Q-25) Articles on travel, exploration, trade, anthropology, natural history in the Canadian North, up to 2500, illustrations essential. Clifford P. Wilson. 2c. Pub.

**Canadian Geographical Journal**, 36 Elgin, Ottawa, Canada. (M-35) Illustrated geographical articles 1000-5000. Gordon M. Dalryn. 1c up. Acc.

**Charley Jones' Laugh Book Magazine**, 438 N. Main St., Wichita 2, Kan. (M-35) Humorous articles and stories to 750. Short jokes, anecdotes, typographical errors. Themes deal with domestic situations and with events familiar to most readers. Cartoons. Ken Berglund. Jokes 50c, verse 25c a line, longer material 2c a word, cartoons \$25. Pub.

**The Chicago Jewish Forum**, 82 W. Washington St., Chicago 2. (Q-41-25) Articles, short stories, 2000-6000; poetry, art work, Jewish subjects and minority problems only. Benjamin Weintraub. 1c. Acc.

**The Christian Science Monitor**, 1 Norway St., Boston 15. (D-5) Articles, essays, for editorial and department pages, up to 1200; forum to 800; editorials to 800; poems; jokes; fillers, photos. Erwin D. Canham. 55c an inch. Acc.

**Combat Forces Journal**, 1529 18th St., N.W., Washington, D. C. Original articles, translations, reprints of works on military subjects. Col. Joseph I. Greene. 21c-3c. Pub.

**Comedy Magazine**, 270 Park Ave., New York 17. Light, fast-moving stories, 250-400. Cartoons featuring girls, human interest. Ernest N. Denver. 2c, cartoons \$7.50-\$15. Acc.

**Council Fires**, 260 W. 44th St., New York 18. Fiction with Christian background, 2000-2500. P. B. Christie. 1/2c. Acc. Write for sample copy before submitting.

**Crafts & Hobbies**, 30 E. 29th St., New York 18. How-to-do copy copiously illustrated with photos, finished drawings, or rough sketches; articles on hobbyists, 500-2000. Jack Wak. Acc. or Pub.

**The Desert Magazine**, Palm Desert, Calif. (M-35) Illustrated feature articles from the desert Southwest on travel, nature, mining, archeology, exploration, personalities, Indians, semi-precious gem fields, to 2500. Randall Henderson. 1 1/2c up, photos, \$1 to \$3. Acc.

**Empire Magazine**, Denver Post, 650 15th St., Denver 2, Colo. (W-15, with Sunday Denver Post) General interest features 250-1500 on personality, outdoors, domestic, authentic history; short-short fiction to 1000; verse to 20 lines; fillers; photo-features; cartoons. All material should have strong Western peg. Bill Hosokawa. 1 1/2c; photos \$3-\$6. Acc.

**Family Digest**, 549 N. Jefferson, Huntington, Ind. (M-20) Articles, 500-1500; short stories, 1000-2000, on family subjects. F. A. Fink. 1c-2c. Pub.

**Family Herald & Weekly Star**, 245 St. James St. W., Montreal, Que., Canada. (W-5) Stories 2000-4500, romance, adventure, mystery, etc., for rural family audience. H. Gordon Green. \$70. Acc.

**Forbes Magazine (of Business and Finance)**, 80 Fifth Ave., New York 11. (Semi-M-35) Illustrated articles on companies whose securities are available at the major exchanges. News of companies in same category. Unusual slants on business. Informal, casual photos. Robert Heimann. \$25-\$100 an article. Pub. Query.

**Forest and Outdoors Magazine**, 4795 St. Catherine St. W., Montreal 6, Canada. (M-25) Official publication of the Canadian Forestry Association. Dramatic articles on hunting, fishing, conservation; how-to-do-it articles for outdoor men. R. J. Cooke. 1 1/2c-2c. Photos \$3. Pub.; Acc. if author requires.

**Frontiers**, 19th St. and Parkway, Philadelphia 3. (3-times-yr-35) Natural history articles, 1800-2000; photos. Query. McCready Huston. 1c up. Pub.

**Good Business**, Lee's Summit, Mo. (M-15) Articles 800-1600 emphasizing Christian principles in business. First-person stories especially desired. Fillers up to 400 words; poems 20 lines or less, on business themes. Photos of industrial subjects with business slant. Clinton E. Bernard. 2c up; pix \$5. Acc.

**Grit**, Williamsport 3, Pa. (W-10) Odd, strange pictures, brief text; Americanism and family subjects; personalities and articles of general interest, 300-500; short illustrated articles for women's and children's pages; poems. Kenneth D. Rhone. 2c; photos, \$3; poems, \$1. Acc.

**The Horn Book**, 535 Boylston St., Boston 16, Mass. (Bi-M) Articles on juvenile authors and illustrators. Jennie D. Lindquist. 1c. Pub.

**Idiom**, P. O. Box 86, Passaic, N. J. (Q-41) Short stories 300-7000, short shorts. Any length verse. Charles Gulick. \$1 flat per story. Verse, \$1 flat. Pub.

**Jest Magazine**, 270 Park Ave., New York 17. Same requirements as for Comedy Magazine. Ernest N. Denver.

**Leatherneck**, P. O. Box 1918, Washington 13, D. C. (M-25) Fiction, humor, articles, to 3500. Must have strong Marine slant. Shorts to 1000. Colonel Donald L. Dickson, USMC, Editor-Publisher. To 6c. Acc.

**The Link**, General Commission on Chaplains, 122 Maryland Ave., N.E., Washington 2, D. C. (M-25) Use stories and articles of 800 to 2400 words on subjects of interest to men and women in the service and patients in VA hospitals; service (not combat), humorous, romance, hobby; cartoons. T. A. Rymer. Approx. 1c. 90 days prior to Pub.

**Magazine Digest**, 30 East 60th St., New York. (M-25) Fillers and jokes only. Archer St. John. 5c. Acc.

**The Marine Corps Gazette**, Box 108, Marine Corps Schools, Quantico, Va. (M-30) Professional military, Marine Corps, naval, air subjects, 1000 to 5000, illustrated, with emphasis on amphibious warfare. Major Carl E. Walker, USMC. 3c. Acc.

**The Menorah Journal**, 20 E. 69th St., New York 21. (Q-1-50) Jewish short stories, sketches, one-act plays, essays, poetry. Henry Hurwitz. 1c up. Pub.

**Miami Daily News Magazine (Florida Living)**, 600 Biscayne Blvd., Miami, Fla. (W-15) Articles of home interest in south Florida, 500-1200. \$20-\$25. Pub.

**Motor News**, 139 Bagley Ave., Detroit 26. (M-25) Outdoor sports and travel articles. Photos. William J. Trepagnier. \$35-\$75. Acc.

**The Nation**, 20 Vesey St., New York 7. (W-20) Articles on politics, literature, economics up to 2400; poetry. Freda Kirchwey. 2c. 50c line for poetry. Pub.

**The National Guardsman**, Stewart Bldg., 400 8th St., N.W., Washington 1. Stories 750-2000 with appeal to all-male group, ages 17-35; sports and military articles, 500-3000; cartoons. Allan G. Crist. 3c. Pub.

**The National Jewish Monthly**, 1003 K St., N. W., Washington 10-3000. Edward E. Grusd. 1c-3c. Pub.

**New Mexico Magazine**, Santa Fe, N. M. (M-25) Illustrated articles on New Mexico, 1500. George Fitzpatrick. \$10 to \$15 per article. Pub. Verse, no payment.

**New Republic**, 40 E. 49th St., New York 17. (W-20) Articles to 2000 on current political and social subjects; no fiction or verse, preferable to query. Michael Straight. Pay by air.

**Opinion**, 17 E. 42nd St., New York 17. (M-25) Articles 2000, short stories 2000; verse; fillers; Jewish interest. 1c. Pub.

**Our Dumb Animals**, 140 Longwood Ave., Boston 15, Mass. (M-15) S. P. C. A. organ. Animal articles and stories (not fiction) to 600; photos. W. A. Swallow. 1/2c. Photos \$1 up. Acc.

**Our Navy**, 1 Hanson Pl., Brooklyn 17, N. Y. (2M-25) Professional type articles on naval subjects, of interest to enlisted personnel; authentic articles on naval subjects, 2000-4000; action naval short stories; photos; humorous and fact essays with naval slant. Dan Howe. 1/2c-1c. Pub. No payment for verse.

**People & Places**, 3333 N. Racine Ave., Chicago 13. (M-Free-controlled) Short, human-interest, people-and-place articles, 80% pictorial. Burton D. Loken. Acc.

**Pep Magazine**, 1704 East 150th St., Seattle 55, Wash. (M-20) Short-stories to 2000, essays up to 1000, light short verse, fillers up to 200. Edward Macdonald. No payment.

**Physical Culture**, 220 E. 42nd St., New York 17. (Bi-M-25) Limited market for articles to 1000 on health and physical culture. Bernarr Macfadden. 2c. Pub.

**Profitable Hobbies**, 24th & Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person who is profiting financially from his hobby, to 3000; fact items. T. M. O'Leary. 1c; photos \$1-\$5. Pub.

**Promenade**, 40 E. 49th St., New York 17. (M to guests of 13 smart New York and Washington hotels) Buys an occasional sophisticated short story to 1500; short, top-quality verse; articles. Clarissa M. deVillers. Varying rates. Pub.

**Quote**, P. O. Box 611, Indianapolis 6, Ind. Original anecdotes to 150 words for use of public speakers. Maxwell Droke. Varying payment according to quality. Acc.

**The Rosicrucian Magazine**, Oceanside, Calif. (M) Articles on occultism, mysticism, art, science, nutrition, astrology, in accord with the Rosicrucian philosophy; short stories along same lines. 1500-2500. \$3-\$15. Acc.

**The Saturday Review**, 25 W. 49th St., New York 19. (W-20) Articles, essays, 1500-3000, verse, fact items on literature, music, documentary films, stage, screen, world affairs. Cartoons. Norman Cousins. \$100 up for articles. Pub.

**Seattle Times Sunday Magazine Section**, Box 1892, Seattle 11, Wash. (W-15) Features on Pacific Northwest subjects only, 1200-1500. Picture layouts for roto section. Chester Gibbon. \$15 for unillustrated article; \$25 with suitable art. Pub.

Senior, 544 W. Colorado St., Glendale 4, Calif. Out of the market at present. A. S. Kane.

**Ski Magazine**, Norwich, Vt. (Six issues, Nov. through March--35) Articles 1000-1600 on ski trips, resorts, personalities. Some verse, humor, fillers about skiing. William T. Eldred. 1c-5c. Verse \$2; fillers, \$1; photos \$1-110. Pub.

**Southwest Review**, Southern Methodist University, Dallas 5, Tex. (Q-75) Quality stories to 3000; articles on regional, literary, national, world problems; poetry. Allen Maxwell. 1/2c for prose, \$5 for poems. Pub.

**Sports Afield**, 491 Second Ave. So., Minneapolis, Minn. (M-25) Some short fiction used, to 3000 words, related to field sports; picture stories, articles, how-to-do-it features, to 3500; fillers. Ted Kesting. Payment by arrangement. Acc.

**Sunshine Magazine**, The House of Sunshine, Litchfield, Ill. (M-15) Constructive, wholesome short stories to 1500. Henry F. Henrichs. Acc.

**Suntime**, 239 W. Adams St., Jacksonville 3, Fla. (W-15) No fiction. Articles with Florida flavor 450-1500, 25c an inch up; photos \$3-115. Harris Pavers. Pub.

**Swing**, WHB Broadcasting Co., 1121 Scarritt Bldg., Kansas City 6, Mo. (M-25) Articles, 800-1800, on science, knowledge, medicine, adventure, biography, hobbies, travel, culture, success, occult, etc.; stories, 800-1800; cartoons; fillers, 100-700; quizzes, jokes. \$10-115 for feature material. 1c for fillers. Acc.

**These Times**, Box 59, Nashville, Tenn. (M-25) Inspirational and religious articles 600-800 and 1800-2000; verse on similar themes; short stories; photos. R. E. Finney, Jr. 1c; verse up to \$15. Acc.

**Tie, P. O. Box 350, Albany 1, New York.** Articles for dentists on dental or dental related themes, 800-2400; short-short fiction of the same type, 750 to 1000; cartoons; photographs and other illustrations, individual or series; humorous verse to 60 lines. Payment to \$75 for unusual, top-flight articles; rates reached through individual negotiation with each contributor. Acc.

**Trailer Life**, 607 South Hobart Boulevard, Los Angeles 5, Calif. R. P. White, Ex. Ed. Any expositional, practical article 500-3500 words, pertinent to Americans living in mobile homes, especially hobbies, trailer tricks, travel. Query first. Good reproducible photos essential. No fiction. Action on all queries and MSS. within two days. Editor's guide to writers supplied free on request. Acc.

**Trail-R-News**, 534 W. Colorado St., Box 1551, Glendale, Calif. (M-10) Travel articles to 1000, especially those built around trailcoach life. Jean Jacques. 1c-2c up. Pub.

**Yankee**, Dublin, N. H. (M-25) Articles to 2000; verse, fillers, cartoons, photos. New England subjects. Richard Merrifield. 1c-2c; verse 25c line. Pub.

**Your Happiness Magazine**, 673 Broadway, New York 12. (M-25) Stories and articles of romance, inspiration, success and happiness, such as point out the positive way of living and are conducive to happier living. 1/2c up. Pub.

## MEN'S MAGAZINES

**Argosy**, 205 E. 42nd St., New York 17. (M-25) Short stories of colorful, adventurous, dramatic living, to 5000; novelettes, 10,000-15,000; Articles. 1500-5000, first-person adventure, personality, sports, science, medicine, living; features; cartoons. Jerry Mason, Editor; Carlton Brown, Exec. Ed. Good rates. Acc.

**Bluebook**, 230 Park Ave., New York 17. (M-25) Outstanding dramatic fiction and articles of male appeal. Short stories to 12,000; short-shorts 1900 to 1800. Novelettes to 30,000--or novels that may be cut to that length. Articles to 6000. Fillers under 600. Maxwell Hamilton. High rates. Acc.

**Cavalier**, 67 W. 44th St., New York 18. (BI-M-25) Short stories to 5000; short-shorts 1000-2000. Articles: adventure; male self-interest; anything of specific male interest. Fillers. Cartoons. Photographs. Andrew Hecht. Acc. Query.

**Climax**, 205 E. 42nd St., New York 17. (M-25) Stories to 5000; short-shorts 1000-2000. Articles to 5000, preferably around 3500; plenty of action, drama, suspense; no politics, no cheap sensationalism, no lurid sex. Cartoons. Columns. Photos, especially picture stories. Harrison Forman. To 10c a word, \$500 for lead article; pictures by arrangement. Acc.

**Esquire**, 448 Madison Ave., New York 22. (M-50) Sophisticated unsentimental articles, masculine view-point; essays, sketches, short stories, especially action, 2000; cartoons, cartoon ideas. Frederic A. Birmingham. Pays according to quality and length. Acc.

**Male**, 270 Park Ave., New York 17. (BI-M) First-person adventure stories of all types; fiction about 3000-5000; photo illustrations. Noah Sariat. Rates up to \$500. Acc.

**Manhunt**, 545 Fifth Ave., New York 17. (M-35) Stories 1000-5000; novelettes, 20,000 up. E. Talman, Managing Ed. 2c-5c on acceptance of a complete issue.

**Man to Man**, 105 E. 35th St., New York 16. (M-25) Fiction and non-fiction to 2000; articles on sensational material, true adventure, sports. W. W. Scott. Good rates. Acc.

**Man's Magazine**, 444 Madison Ave., New York 22. (BI-M-25) Fast-paced first-person adventure, off-trail crime, some war and sports--2000-4000. Photos. S. Sill. \$150 per average article; pictures \$7.50. Acc.

**Mr.**, 105 E. 35th St., New York 16. Fiction 1500. Sensational fact articles 2000--photos to illustrate. Cartoons. Everett Meyers. From 21/2c; photos \$5; cartoons \$10. Pub.

**Mr. America**, 16-18 Hopkins Ave., Jersey City, N. J. (M-35)

Short stories; some novelettes. Articles on adventure, crime, science, etc.--well-written but gutsy stuff; also topical articles if interesting. Some fillers. Cartoons. Photos. William McCormick. To 7c; pictures to \$10. Acc. sometimes; usually when magazine is made up.

**Real**, 10 E. 40th St., New York 16. (M-25) Short stories 3000-6000. Hard-boiled articles on men in action--men at war, men at work; adventure; exposes. Photos. Theodore Irwin. \$150-\$500 per article; varying rates on pictures. Acc. Query.

**Saga**, 205 E. 42nd St., New York 17. (M-25) True adventure stories for men. All subjects. Prefers single-incident action involving solution of physical or mental problem, first or third person. Picture stories. True humor. Photos. Cartoons. Fillers. Adie Buehsdorf. Lead \$500; secondaries \$300-\$400; standard pieces \$100-\$250; shorts and fillers \$5-\$50. Acc.

**Stag**, 270 Park Ave., New York 17. (M-25) Chiefly first-person true adventure pieces of all types, 2000-3000. Picture stories. Noah Sariat. Up to \$350. Acc.

**True**, The Man's Magazine, 67 W. 44th St., New York 18. (M-25) Factual stories of interest to men 2000 up--average 5000-6000. Two-column fillers, 500-1000. One novelette length (20,000) each issue. No fiction. Ken W. Purdy. High rates. Acc.

## WOMEN'S AND HOME SERVICE MAGAZINES

**American Baby**, 180 Riverside Drive, New York 24. (M-25) For expectant mothers and mothers of babies under one year old. Uses in every issue an article by physician and other suitable articles not over 1000 words. No fiction. (Overstocked with verse.) No photos. Beulah France, R. N. 1/2c. Pub.

**The American Home**, 444 Madison Ave., New York 22. (M-25) Practical articles pertaining to home, interior decorating, building, gardening, food, homecrafts, 800 to 2000. Illustrated how-to-make or how-to-do articles on homemaking subjects. Mrs. Jean Austin. Varying rates. Acc.

**Apartment Life**, 319 E. 44th St., New York 17. (M) How-to copy and features with photos or drawings. Light features on New York life in general. Must be directed to home and city problems of apartment dwellers in New York area. Sena Hamilton. Articles \$10-\$75; cartoons \$10-\$20.

**Baby Post**, Huntington, L. I., N. Y. (M-25) Authoritative articles, 1000, on baby care, home features, and occasionally a short story of appeal to this particular field; verse. Louise Cripps. 2c-5c. Acc.

**Baby Talk**, 149 Madison Ave., New York 16. Experience articles mother-father-baby, 500-1000; fillers; verse. Oerdr Carr. 2c-3c. Acc.

**Baby Time**, 424 Madison Ave., New York 17. (M-25) Articles and stories 500-750 of interest to new and expectant mothers; verse; photos. Jean Commorato. \$5 per article. Acc. (Similar requirements for *Modern Baby* and *Today's Baby* published by the same firm.)

**Better Homes & Gardens**, 1716 Locust St., Des Moines 3, Iowa. (M-25) Practical how-to-do articles on home, family, and garden to appeal to both men and women. No fiction, very little poetry. Uses general interest articles for the family. Copious use of photos. Cartoons. Hugh Curtis. Anecdotes and shorts, \$5. Pub. Articles, up to \$700. Acc.

**Better Living**, 230 Park Ave., New York 17. (M-5) Love stories, stories of domestic life with a light accent, 3000-3500. One story to an issue. Limited amount of non-fiction; how-to articles, child care, personality pieces, travel, humor, inspiration, human interest, 300 up. Magazine is sold in independent super markets. Christine Holbrook, Ed.-in-Chief. (Miss) Tracy Samuels, Mng. Ed. Prevailing rates. Acc.

**Bride's Magazine**, 527 5th Ave., New York 17. (Q) Articles 100-1500, covering fashions, furnishings and home decoration, etc., of interest to brides; verse. Helen E. Murphy. Varying rates. Acc.

**Canadian Home Journal**, 73 Richmond St., W., Toronto, Ont. (M-15) Short stories to 5000; articles of interest to Canadian women, 2500. Good rates. Acc.

**Canadian Homes & Gardens**, 481 University Ave., Toronto, Canada. (M-25) Illustrated how-to articles to 1000. \$25-\$50; \$3-\$5 per illustration. Acc.

**Charm**, 575 Madison Ave., New York 22. (M-25) Articles and short stories of interest to women who work, 1500-5000. Helen Valentine. Varying rates. Acc.

**Chatselaine**, 481 University Ave., Toronto, Canada. (M-15) Short stories, 3500-5050; serials. Articles, Canadian interest, up to 2000. Acc.

**Child Study**, 132 E. 74th St., New York 21. (Q) How-to articles; features on play, clothes, room decoration and equipment, etc. Articles on child development, psychology, family relations, etc. Impressions from all over the world wanted; manuscripts from non-professionals welcome. Margaret C. Dawson. No payment.

**Holland's**, The Magazine of the South, Dallas 2, Tex. (M-15) Success stories on home building and remodeling, interior decoration, gardening, hobbies and collections related to homemaking, community improvement and travel in states in the South and the Southwest. Authoritative how-to articles on home building problems and on child care and training. Light filler articles of 500-1000 words on subjects related to homemaking. 3c up; photos, \$5 up; color transparencies for cover, \$75 up. Acc.

**Home Life**, 161 Eighth Ave. N., Nashville 3, Tenn. (M-15) Short stories 1500-3000 and feature articles of interest to home and family groups, Christian viewpoint, 750-800; short poems of lyric quality, human interest, and beauty, occasional photos; fillers, cartoons, and cartoon ideas. Joe W. Burton. To Se. Acc.

**House and Garden**, 420 Lexington Ave., New York 17. (M-50) Home decoration, gardening, landscaping, building and remodeling, unusual travel and architectural articles; articles on music and the art of good living. Albert Kornfeld. 1500-2000. Good rates. Acc.

**House & Home**, 9 Rockefeller Plaza, New York 20. Limited market for material on outstanding homes and housing developments, with first-class architectural photographs. Acc. Query.

**House Beautiful**, 572 Madison Ave., New York. (M-50) Articles on building, remodeling, decorating, gardening, entertaining, cooking, house maintenance, home furnishing, etc., to 2000, with photos; fillers. Largely staff-written. Elizabeth Gordon. Acc.

**Household**, 912 Kansas Avenue, Topeka, Kan. (M-10) Practical how-to articles on building, home maintenance, remodeling, furnishing, decorating, gardening, and food. Also general-interest articles slanted to interests of medium- and small-town families on health, travel, family relations, family economics, child care and social problems. Picture stories on all how-to subjects. Uses 4-color and black-and-white. No fiction. Limited amount of light verse and cartoons. Robert P. Crossley. Top prices for all material. Acc.

**The Christian Home**, 810 Broadway, Nashville, Tenn. (M-20) Articles 1000-2000 on family relationships, child guidance; stories 2500-3500, of interest to parents of children and teen-agers; verse; photos of family groups. Stories 1½¢; articles 1¢. Acc.

**Christian Parent**, 1222 Mulberry St., Highland, Ill. (M) Articles and short stories to 2000 with Christian home life and Christian child training themes; fillers; cartoons; photos. M. P. Simon. \$5 per 1000 words. Acc.

**Everywoman's Magazine**, 16 E. 40th St., New York 19. (M-5) Quality and formula stories; humor or helpful articles with subjective slant to 3000; short humor for "That Man Is Here" department; features on "unforgettable" women characters. Helen E. Greenwood. Fair rates. Acc.

**Family Life**, 205 E. 42nd St., New York 17. (M-10) Fiction 3500-4000; articles of general interest to women—emphasis on family, homemaking, children. Fillers 50-100. Few cartoons. Fiction to \$500; articles to \$300. Acc.

**The Flower Grower**, 70 E. 45th St., New York 17. (M-25) How-to-do articles by experienced home gardeners, and photographs of gardens and flowers; articles 1500, fillers 100-200. Theodore A. Weston. \$5-475 per article; \$5 photos. Pub.

**Glamour**, 420 Lexington Ave., New York 17. (M-25) Articles of interest to young career women, to 1500; no fiction or poetry. Elizabeth Penrose Hawkins. \$500-\$500. Acc.

**Good Housekeeping**, 57th St. and Eighth Ave., New York 19. (M-35) Short stories of quality up to 10,000; short articles; verse. Herbert R. Mayes. Excellent rates. Acc.

**Harper's Bazaar**, 572 Madison Ave., New York 22. (M-50) Distinguished short stories only; not popular magazine material. Prefers articles in outline form. Alice B. Morris, Lit. Ed. Good rates. Acc.

**Hearth and Home**, Skelgas Division, Skelly Oil Co., P.O. Box 436, Kansas City 10, Mo. (Bi-M) Articles on homemaking, food preparation, household aids, care of the home and family, hobbies, family, etc., 500-1500, of interest to rural and suburban families. Viola H. Ward. 2¢; or \$15 for page with photos, \$25 for double page with photos. Pub.

**Independent Woman**, 1819 Broadway, New York 23. (M-15) Official publication of the National Federation of Business and Professional Women's Clubs. Considers only articles having special interest or importance to women who earn their own living; opportunities for and achievement of women in new fields, achievements of women in community service, current national and international issues, economic, social and political; treated from point of view of the woman who works. Also sketches on personal upgrading. 500-1800. Verse; photos; art work. Frances Maule. \$10 to \$35. Acc.

**Ladies' Home Journal**, Independence Square, Philadelphia 5. (M-25) Articles 2000-5000; short stories 4000-7500; serials, 50,000-70,000; novelettes 20,000-40,000; short lyric verse; fillers, cartoons. Bruce Gould, Beatrice Blackmar Gould. First-class rates. Acc.

**Life Today**, 444 Madison Ave., New York 22. (Bi-M-25) Practical, inspirational articles, 500-2000, on marriage, love, divorce, family life in U. S., community problems. Sara Judson. 2¢. Pub.

**Living for Young Homemakers**, 575 Madison Ave., New York 22. (M) Small market for short articles, 1000-1500, on how-to-do in home, garden, health, children, etc., sometimes with photos. Edith Brazwell Evans. Varying rates. Acc.

**Mademoiselle**, 575 Madison Ave., New York 22. (M-35) Short stories and articles of interest to young women, age 18-30, 2500-3500. Cyrilly Abels. Acc.

**Marriage Magazine**, 6 E. 39th St., New York 16. Personal experience articles backed by research. Douglas E. Lurton. Good rates. Acc.

**McCall's**, 230 Park Ave., New York. (M-25) Serials, 40,000; complete novels, 20,000-25,000; Novelettes, 10,000-12,000; short stories, 4000-7500; short shorts; articles. Otis L. Wiese. First-class rates. Acc.

**Modern Baby**. See *Baby Time*, above.

**Modern Needlecraft-Knitting**, 247 Park Ave., New York 17. (Q-35) Welcomes ideas or news regarding all phases of needlecraft. Maggie Meehan.

**My Baby**, 53 E. 34th St., New York. (M-25) Articles and picture stories on infants to 3 years. Stories and articles for prospective parents. How-to-do, service-type articles. Never a how-to-make article since the magazine is store-distributed. Up to 2000 words. Ann Howard. 2¢-4¢. Pub.

**The National Parent-Teacher**, 600 S. Michigan Blvd., Chicago 5. (M-15) Scientifically accurate, but informally written, illustrated articles on rearing and education of children, to 1800; verse, 16-20 lines. Eva H. Grant. 1½¢; photos \$1-46. Acc.

**Parents' Magazine**, 52 Vanderbilt Ave., New York 17. (M-25) Articles on family relationship, child care and guidance, 1500-2000. Mrs. Clara Savage Littleale. Articles \$150. Acc.

**Popular Gardening**, 141 E. 44th St., New York 17. (M-50) Practical gardening articles, successful gardening by young home owners, 1000, with photos. Paul F. Frese. 3¢. Pub.

**Sunset**, Menlo Park, Calif. (M-20) Largely staff-written. Purchases from West Coast contributors only. Western travel, Western home, Western food, Western crafts, how-to-do-it articles. Walter L. Doty. Acc. Query.

**Today's Baby**. See *Baby Time*, above.

**Today's Family**, 295 Madison Ave., New York 17. (M-10) Fiction; verse; articles of family appeal. Short material preferred. Geraldine Rhoads. Good rates. Acc. Query.

**Today's Woman**, 67 W. 44th St., New York 18. (M-25) Fiction and facts of interest to the young housewife to 2500; short stories of age. Articles 3000 or less; fiction, 1000-7000. Julian S. Bach, Jr., Ed.; James A. Skardon, Non-Fiction Ed.; Eleanor Stierhem, Fiction Ed. Excellent rates. Acc.

**Vogue**, 420 Lexington Ave., New York 17. (Semi-M-50) Articles of interest to men and women, 1500-2000; photos. No poetry, no fiction. Jessica Davis. Good rates. Acc.

**Western Family**, 1300 N. Wilton Pl., Hollywood 28. (Semi-M) All types of light, romantic fiction to 2500; short shorts and well-illustrated how-to-do-it articles of interest to the home-maker, to 1000; two-part serials; verse; cartoons. Web Jones. 3¢. Acc.

**The Woman**, 420 Lexington Ave., New York 17. (M-25) Sound, informed, fact articles, 2000, of interest to women, with illustrative anecdotes, preferably written in narrative style. Madalynne Reuter, Ed. Good rates. Pub.

**Woman's Day**, 19 W. 44th St., New York 18. (M-5) Serious and humorous articles 1800-2000; inspirational; how-to; fillers. Human interest and humorous type fiction; 2500-5000. Mabel Hill Souvaine, Ed.; Betty Finnin, Fict. Ed. No set rate. Acc. \$150.

**Woman's Home Companion**, 640 Fifth Ave., New York 19. (M-10) Women's and household interest. Articles, 2500-6000; short stories to 7,000; novelettes 15,000; short novels to 25,000; serials to 60,000. Particularly interested in book-length non-fiction for condensation or serialization. Wm. A. H. Birnie, Ed.; Elliott Schryver, Fict. Ed. First-class rates. Acc.

**Woman's Life**, 6 E. 39th St., New York 16. (Q-25) A companion publication to *Your Life and Your Personality*. Helpful, entertaining articles, 400-2500, on all phases of a woman's life. Douglas Lurton. Good rates. Acc.

## ADVENTURE

**Adventure Magazine** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Distinctive adventure short stories, novelettes, fact stories. Industrial background desired. Ejler Jakobsen. Action ballads, 50¢ per line. 2¢ up. Acc.

**Jungle Stories** (Fiction House), 1658 Summer St., Stamford, Conn. (Q-20) Adventure short stories of the African jungles. Jack O'Sullivan. 1¢ up. Acc.

**Short Stories**, 9 Rockefeller Plaza, New York 20. (M-25) Adventure, mystery, action short stories, up to 6000; novelettes, 10,000-25,000; fillers 50-500. Dorothy McIlwraith. Good rates. Acc.

**War Stories Magazine** (Stadium), 270 Park Ave., New York 17. (Bi-M-4) War stories to 25,000, chiefly about the war in Korea. Robert O. Erisman. 1¢ up. Acc.

## SCIENCE FICTION

**Amazing Stories** (Ziff-Davis), 366 Madison Ave., New York 17. (M-25) Science-fiction short stories 2000-10,000; novels 10,000-30,000. Howard Browne. 1¢ up. Acc.

**Astounding Science Fiction** (S & S), 304 E. 45th St., New York 17. (M-25) Science fiction short stories up to 8000, novelettes, 10,000-20,000; serials 30,000-100,000. Articles on recent science development; query. John W. Campbell, Jr. 3¢ up. Acc.

**Avon Science Fiction & Fantasy Reader** (Avon), 575 Madison Ave., New York 22. (Q) Fantastic, weird, science-fiction stories. All original stories. No reprints. Sol Cohen. Payment by arrangement.

**Dynamic Science Fiction** (Columbia), 341 Church St., New York 13. (Bi-M-25) Same needs as *Future*, 1¢ and up. Schedule.

**Famous Fantastic Mysteries** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Weird, science fiction, fantastic, fantastic-adventure short stories, 3000-10,000; novelettes 10,000-20,000; verse. Michael Tilden, Mng. Ed.; Mary Gnaedinger, Ed. 1¢. Acc.

**Fantastic** (Ziff-Davis), 366 Madison Ave., New York 17. (Bi-M-35) Fantasy and science fiction to 20,000. Emphasis on dramatic personality conflict. Light, sophisticated plant. Cartoons. Howard Browne. 2¢ and up. Acc.

**Fantastic Story Magazine (Thrilling)**, 10 E. 40th St., New York 16. (Bi-M) Chiefly reprint, but small market for original fantasy fiction up to 10,000. Samuel Mines. 1c-2c. Acc.

**Fantasy and Science Fiction (Mercury)**, 570 Lexington Ave., New York 22. (Bi-M) Science-fiction and fantasy, 1000-20,000, occasional longer. About 40% reprint. Send MSS. to editorial address, 2643 Dana St., Berkeley 4, Calif. Anthony Boucher and J. Francis McComas. 3c up. first serial rights only; reprints, \$50 up. Acc.

**Future Science Fiction (Columbia)**, 241 Church St., New York 13. Science fiction stories of all types, excluding fantasy. Novelties \$500-12,000; stories to 5000. Robert Lowndes. 1c up. Schedule.

**Galaxy**, 421 Hudson St., New York 14. 3-part serials, 50,000-90,000; novelettes, 7500-15,000; stories to 6500; exclusively science-fiction s'ant. H. L. Gold. 3c up, \$100 minimum. Acc.

**Imagination**, P. O. Box 230, Evanston, Ill. (Bi-M-35) Science-fiction, fantasy, and off-trail stories in those categories, 2000-30,000. Stories need human interest—now, in the past, or in the future—with problems that reader can understand and sympathize with. William L. Hamling. 1c-3c. Cartoons \$10. Acc.

**Other Worlds**, 806 Dempster St., Evanston, Ill. (M) All types science-fiction and some fantasy, but no weird or ghost stories. 3000 to 30,000; serials up to 60,000. R. A. Palmer and Bea Mahaffey. \$500 and under, 2c up; over \$500, 1c to 2c. Acc.

**Planet Stories (Fiction House)**, 130 W. 42nd St., New York 18. (Bi-M-25) Imaginative short stories, novelettes, of future worlds, 4000-25,000. Good adventure feel. Must contain good planetary or futuristic atmosphere. Jack O'Sullivan. 1c up. Acc.

**Science Fiction Quarterly (Columbia)**, 241 Church St., New York 13. (Q-25) Same needs as Future Science Fiction. 1c up. Schedule.

**Space Stories**, 10 E. 40th St., New York 16. (Bi-M-25) Short stories to 5000; novelettes 10,000-20,000; novels to 45,000. Articles; fillers; verse relating to space travel. Samuel Mines. 1c-2c. Acc.

**Startling Stories (Thrilling)**, 10 E. 40th St., New York 16. (M-25) Book-length science-fiction novels, short stories. Samuel Mines. 1c up. Acc.

**Thrilling Wonder Stories (Thrilling)**, 10 E. 40th St., New York 16. (Bi-M-25) Pseudo-scientific adventure stories to 10,000; short pseudo-science novels 15,000-20,000. Samuel Mines. 1c up. Acc.

**Two Complete Science-Adventure Books**, 1658 Summer St., Stamford, Conn. (Q) Reprint and original science-fiction novels and short novels. Katharine Daffron. 1c. Acc.

**Weird Tales**, 9 Rockefeller Plaza, New York 20. (Bi-M-25) Supernatural, bizarre, weird, pseudo-scientific short stories up to 6000; novelettes to 15,000; verse to 30 lines. D. McIlwraith. 1c; verse 25c line. Pub.

## CONFESSION

**Confidential Confessions (Ace)**, 23 West 47th St., New York 19. Dramatic first person stories with "hit-home" problems about marriage and courtship. Shorts from 2500 to 6000 words; novelettes 10,000 words. To 3c. Acc.

**Daring Romances (Ace)**, 23 West 47th St., New York 19. Realistic first person marriage and courtship stories with emphasis on the man-woman problem. Strong emotional style. Shorts from 2500 to 6000 words; novelettes 10,000 words. To 3c. Acc.

**Intimate Romances (Romance)**, 295 Madison Ave., New York 17. (M-25) First-person stories of serious love conflict or problem situations with realistic, everyday characters. 5000-9000; novels, 10,500-15,000. Florence J. Schetty. 3c up. Acc.

**Modern Romances (Dell)**, 261 5th Ave., New York 16. (M-15) First-person real-life stories 5000-9000; novelettes 9000-13,000; book lengths 15,000-20,000; contests for cash prizes. Also short articles 400-2000, dealing with parenthood, young mothers with small children, pregnancy, postnatal health and beauty problems. Articles carry by-lines. Hazel L. Berge. 4c. Acc.

**Personal Romances (Ideal)**, 295 Madison Ave., New York 17. (M-25) First-person romances, young heroes and heroines, with strong emotional problems logically worked out, 1500-5000. Hilda Wright. 3c and up. Acc.

**Real Romances (Hillman)**, 535 Fifth Ave., New York 17. (M-15) First-person short stories to 6000; novelettes 10,000-15,000; articles 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c. Acc.

**Real Story (Hillman)**, 535 Fifth Ave., New York 17. (M-15) First-person short stories to 6000; novelettes 10,000-15,000; articles 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c. Acc.

**Revealing Romances (Ace)**, 23 W. 47th St., New York 19. (M-15) Young first-person stories of courtship and marriage with strong reader identification. Stories must be up-to-date, deal with problems that hit home and reflect modern-day living, 2500-4000; novelette, 10,000; articles and fillers, 300-1000; romantic verse to 20 lines. Rose Wyn. 3c up, verse 50c line. Acc.

**Secrets (Ace)**, 23 W. 47th St., New York 19. (M-15) Dramatic first-person stories of courtship and marriage with emphasis on realism and emotional tone. Shorts 2500-6000, novelettes 10,000; articles on marriage, courtship, personality to 1000; romantic verse to 26 lines. Rose Wyn. 3c up, verse 50c line. Immediate payment and decisions.

**Tan**, 1820 S. Michigan Ave., Chicago 16. (M-25) Confession love and romance, 3000-8000. No longer limited to Negro characters. John H. Johnson. 1½c up. Acc.

**True Confessions (Fawcett)**, 67 W. 44th St., New York 18. (M-15) First-person stories from life, and based on serious or dramatic problems of young love, romance, marriage, 3000 to 6000; novelettes to 10,000; autobiographical stories, 3000-4000, and first-person fact articles on problems of modern living. Inspirational, self-help fillers; poetry to 16 lines. Cynthia King, Mng. Ed. Good rates. Acc.

**True Experience (Macfadden)**, 205 E. 42nd St., New York 17. (M-15) First-person true stories of emotional experiences in the lives of women. To 10,000. F. Gould. Payment to \$375, according to editorial impact and length of story. Acc.

**True Love Stories (Macfadden)**, 205 E. 42nd St., New York 17. (M-15) First-person stories. Brief stories, 1500 words, \$100. 3,500 words, \$175; 5000-6000 words, \$250; 12,000-14,000 words, \$450. May C. Kelley. Acc.

**True Romance (Macfadden)**, 205 E. 42nd St., New York 17. (M-15) F. Gould. First-person short stories 4000-6000, \$250; novelettes 10,000, \$375; short-stories 2000, \$125. Acc.

**True Story (Macfadden)**, 205 E. 42nd St., New York 17. (M-20) First-person short stories to 7000; novelettes 9000; book-lengths 11,000; 2-part serials 7000-10,000 per installment; Nina Dorrance. Surprise-ending short-stories \$100; short stories \$250-\$300; novelettes \$400; double-lengths \$500; serials \$425 per installment. Acc.

## DETECTIVE AND MYSTERY—FICTIONAL

**Black Book Detective (Thrilling)**, 10 E. 40th St., New York 16. (Q-20) Uses a 35,000-word lead novel featuring The Black Bat, written on assignment; several short fast-action detective-crime stories not over 5000. 1c up. Acc.

**Dime Detective (Popular)**, 205 E. 42nd St., New York 17. (Bi-M-25) Mystery and action with emphasis on character and woman interest; short stories to 4000; novelettes 6000-10,000. Articles on little-known Western incidents to 1000. Jean Williams. 1c up. Acc.

**Ellery Queen's Mystery Magazine (Mercury)**, 570 Lexington Ave., New York 22. (M-35) Stories of detection, and/or crime, and/or mystery. No supernatural stories per se, although if a legitimate mystery, crime, or detective short story has supernatural or horror element, O.K. No taboos, no angles editorially. "Ellery Queen." \$200 up for average length original short story. Acc. Uses reprints, \$75 up.

**Famous Detective Stories (Columbia)**, 241 Church St., New York 13. (Q-25) Detective fiction stressing plot and characterization. Robert W. Lowndes. ½c up. Schedule.

**Five Detective Novels (Thrilling)**, 10 E. 40th St., New York 16. (Bi-M-25) Novels 10,000-20,000; small market for stories to 5000. Mainly reprint. Morris Ogden Jones. 1c. Acc.

**G-Men Detective (Thrilling)**, 10 E. 40th St., New York 16. (Bi-M-20) Glamorous, fast-action G-Man short stories 1000-5000; novelettes 7000-8000; 30,000-word G-Man novels by arrangement. 1c up. Acc.

**New Detective (Popular)**, 205 E. 42nd St., New York 17. (Bi-M-25) Short stories to 5000; novelettes, 8000-10,000. Michael Tilden, Mng. Ed.; Mary Gnaedinger, Ed. 1c up. Acc.

**The Phantom Detective (Thrilling)**, 10 E. 40th St., New York 16. (Q-25) Fast-action detective, crime short stories 1000-5000. Book-length novels by arrangement. Alex Samalman. 1c up. Acc.

**Popular Detective (Thrilling)**, 10 E. 40th St., New York 16. (Bi-M-20) Hardboiled and sophisticated detective short stories, 1000-5000; novelettes, 7000-20,000. Everett H. Ortner. 1c. Acc.

**Smashing Detective Stories (Columbia)**, 241 Church St., New York 13. (Q-25) Same requirements as Famous Detective Stories.

**Thrilling Detective (Thrilling)**, 10 E. 40th St., New York 16. (Bi-M-25) Action-detective short stories 1000-6000; novelettes 7000-10,000; novels 15,000-20,000. Alexander Samalman. 1c up. Acc.

**Top Detective Annual (Thrilling)**, 10 E. 40th St., New York 16. (Ann-25) Everett H. Ortner. 1c. Acc.

**Triple Detective (Thrilling)**, 10 E. 40th St., New York 16. (Q-25) Three detective novels by well-known writers; detective short stories to 5000. Everett H. Ortner. 1c up. Acc. for shorts; novels by arrangement.

**Two Complete Detective Books (Fiction House)**, 1658 Summer St., Stamford, Conn. (Q-35) Originals as well as reprints.

## LOVE STORY

**All-Story Love Magazine (Popular)**, 205 E. 42nd St., New York 17. (Bi-M-25) Publishes one strong, dramatic novelette, which must be motivated by love, but can combine elements of mystery and adventure with the love story, to 12,000. Short stories 4000-5000. Some verse. Short stories in special demand. Peggy Graves. 1c up. Acc.

**Exciting Love (Thrilling)**, 10 E. 40th St., New York 16. (Q-25) Novelettes, 8000-16,000; short stories 1000-6000. Alex Samalman. 1c. Acc.

**Fifteen Love Stories (Popular)**, 205 E. 42nd St., New York 17. (Bi-M-25) Romantic love stories. Novelettes up to 10,000; shorts 3500 to 5000. Peggy Graves. 1c min. Acc.

**Gay Love Stories (Columbia)**, 241 Church St., New York 13. (Bi-M-25) Third person love short stories. Marie A. Park. ½c. Schedule.

**Golden West Romances (Thrilling)**, 10 E. 40th St., New York 16. Not in market for material at present. Fanny Elsworth.

**Ideal Love Stories (Columbia)**, 241 Church St., New York 13. (Bi-M-25) Third person love short stories. Marie A. Park. ½c. Schedule.



**Love Book Magazine** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Glamorous, dramatic love stories, 4000-5500; novelettes 12,000; little verse. Peggy Graves. 1c up. Acc.

**Love Novels** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic love stories; shorts up to 5000; novelettes 7500-10,000; verse. Michael Tilden, Mng. Ed.; Mary Gnaedinger, Ed. 1c up; verse 25c a line. Acc.

**Love Short Stories** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic fiction 3000-10,000; some verse. Peggy Graves. 1c up. Acc.

**Love Story Magazine** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Modern/young love stories, adult and slightly sophisticated, 5000-12,000. Peggy Graves. 1c up. Acc.

**New Love** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Realistic love stories, shorts 4500-5000; novelettes 7000-10,000. Peggy Graves. 1c up. Acc.

**Popular Love** (Thrilling), 10 E. 40th St., New York 16. (Q-25) Realistic, modern love novelettes, 8000-16,000; short stories, 2000-6000. Alex Samalman. 1c up. Acc.

**Ranch Romances** (Thrilling), 10 E. 40th St., New York 16. (Bi-W-25) Adult Western short stories, 5000-6000; novelettes 8000; novels 18,000-20,000; 4-part serials to 45,000; well-authenticated fact material to 2500. Romantic interest. Fanny Ellsworth. 1c up. Acc.

**Rangeland Love Stories** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Stories 2000-4000; novelettes 8000-12,000. Woman's viewpoint, preferred, but an occasional story from man's viewpoint. Old West settings desired. Jean Williams. 1c up. Acc.

**Rangeland Romances** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Emotional love short stories, Old West, woman's viewpoint; shorts 2000-4000; novelettes 8000-10,000. Jean Williams. 1c. Acc.

**Real Western Romances** (Columbia), 241 Church St., New York 13. (Q-25) Love stories of the Old West, with action element in background. Stress color and characterization. Short stories to 5000; novelettes 8000 to 12,000. Marie H. Park. 1/2c-1c. Schedule.

**Romance** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic stories with emphasis on character; occasional foreign background stressing glamour rather than adventure, 3500-6000; novelettes 10,000; verse to 24 lines. Peggy Graves. 1c up. Acc.

**Sweetheart Love Stories** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Tender young love stories, 5000-12,000. Peggy Graves. 1c up. Acc.

**Thrilling Love Magazine** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Love short stories 1000-6000; novelettes 8000-16,000. Alex Samalman. 1c up. Acc.

**Today's Love Stories** (Columbia), 241 Church St., New York 13. (Bi-M-25) Short stories with strong love interest 1000-4500; verse with love theme, 4-12 lines. Marie A. Park. 1/2c. Schedule.

**Western Rodeo Romances** (Thrilling), 10 E. 40th St., New York 16. Fanny Ellsworth. Not currently in the market for material.

## SPORTS

**All-American Football Magazine** (Fiction House), 1658 Summer St., Stamford, Conn. (Semi-annual-25) Short stories 3000-7000; novelettes 10,000-16,000. Prefer story with collegiate background; girl interest welcome in novels and novelettes. Jack O'Sullivan. 1c up. Acc.

**Baseball Stories** (Fiction House), 1658 Summer St., Stamford, Conn. (Twice yearly-25) Short stories, 3000-7000; novelettes, 8000-18,000. All with baseball theme. Jack O'Sullivan. 1 1/2c up. Acc.

**Boxing Life** (Goodman), 270 Park Ave., New York 17. (Bi-M-25) Mostly assigned material. Bruce Jacobs. Query.

**Complete Baseball** (Goodman), 270 Park Ave., New York 17. (Bi-M-25) Personality articles on baseball stars, 1500-2000. Bruce Jacobs. 5c up. Acc.

**Complete Sports** (Stadium), 270 Park Ave., New York 17. (Bi-M-25) All lengths to 20,000. Robert O. Erisman. 1c up. Acc.

**Exciting Baseball** (Thrilling), 10 E. 40th St., New York 16. (Seasonal-25) James B. Hendryx, Jr. Not now buying.

**Exciting Football** (Thrilling), 10 E. 40th St., New York 16. (Ann-25) James B. Hendryx, Jr. Not now buying.

**5 Sports Classics** (Thrilling), 10 E. 40th St., New York 16. (Q-25) James B. Hendryx, Jr. Not now buying.

**Football Action** (Fiction House), 1658 Summer St., Stamford, Conn. Same as for All-American Football Magazine.

**Football Stories** (Fiction House), 1658 Summer St., Stamford, Conn. Same as for All-American Football Magazine.

**Popular Baseball** (Thrilling), 10 E. 40th St., New York 16. (Seasonal-25) James B. Hendryx, Jr. Not now buying.

**Popular Football** (Thrilling), 10 E. 40th St., New York 16. (Ann-25) 30,000-word lead novel; novelettes 8000-12,000; shorts to 6000. James B. Hendryx, Jr. Not now buying.

**Popular Sports** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) James B. Hendryx, Jr. Not now buying.

**Sport Life** (Goodman), 270 Park Ave., New York 17. (Bi-M-25) Personality articles on sports stars, especially baseball, 1500-2000. Also shorter features on spectator sports. Bruce Jacobs. 5c up. Acc.

**Sports Stars** (Goodman), 270 Park Ave., New York 17. (Bi-M-25) Bruce Jacobs. See Sport Life, above.

**Sport** (Macfadden), 305 E. 42nd St., New York 17. (M-25) Personally and behind-the-scenes features, controversial subjects of interest to sport fans. Baseball and boxing the year round. Other sports in season. Articles 2500-3500 words. Ed. Fitzgerald. Payment from \$200 depending on length. Briefs for SPORTalk department \$5-\$10. Acc.

**Super Sports** (Columbia), 241 Church St., New York 13. (Q-25) All types of sports; adult motivation and situations. Short stories 1500-5000; novelettes 7000-9000. Robert W. Lowndes. 1/2c. Schedule.

**Ten Story Sports** (Columbia), 241 Church St., New York 13. (Q-25) Same requirements as Super Sports. Robert W. Lowndes. 1/2c. Schedule.

**Thrilling Baseball** (Thrilling), 10 E. 40th St., New York 16. (Seasonal-25) James B. Hendryx, Jr. Not now buying.

**Thrilling Football** (Thrilling), 10 E. 40th St., New York 16. (Ann-25) James B. Hendryx, Jr. Not now buying.

**Thrilling Sports** (Thrilling), 10 E. 40th St., New York 16. (Q-25) James B. Hendryx, Jr. Not now buying.

## WESTERN

**Best Western Magazine** (Stadium), 270 Park Ave., New York 17. (Bi-M-25) Same requirements as Western Novels & Short Stories, above.

**Big Book Western** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Short stories 3000-5000. Western novelettes 8000-12,000. Western fact articles to 1500. Jean Williams. 1c. Acc.

**Complete Western Book Magazine** (Stadium), 270 Park Ave., New York 17. (Bi-M-25) Western novels to 20,000. Robert O. Erisman. 1c up. Acc.

**Dime Western Magazine** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Vigorous, human Western short stories 2000-5000; novelettes 9000-10,000; novels 15,000. Emotional interest, realistic characterization. Morton Klass, Ed. Good rates. Acc.

**Double Action Western** (Columbia), 241 Church St., New York 13. (Bi-M-25) Short stories 2000-5000; novels 15,000-20,000 (rates by agreement). Robert W. Lowndes. 1/2c up. Schedule.

**Exciting Western** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-20) Western hard-hitting and realistic short stories 1000-5000; novelettes 7000-10,000. Everett H. Ortner. 1c up. Acc.

**Famous Western** (Columbia), 241 Church St., New York 13. (Bi-M-20) Overstocked on novelettes. Uses short stories to 5000, articles to 2000. Stress characterization and adult motivation. Robert W. Lowndes. 1/2c up. Schedule.

**Five Western Novels** (Thrilling), 10 E. 40th St., New York 16. Reprint; small market for fresh story material. Lead story original, 20,000 words. Morris Ogden Jones. 1c. Acc.

**44 Western** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Western short stories 4000-5000; novelettes 9000-10,000. Michael Tilden, Mng. Ed.; James Cook, Ed. 1c. Acc.

**Frontier Stories** (Fiction House), 1658 Summer St., Stamford, Conn. Market closed at present.

**Giant Western Magazine** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Western stories 1000-50,000. Well written adult narratives of the old or modern West. Samuel Mines. 1c up. Acc.

**Masked Rider Western** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Uses a 25,000-word lead novel featuring the Masked Rider, written by assignment; an 8000 to 12,000-word novelette, several short stories not over 6000. Emphasis on character and human interest. Morris Ogden Jones. 1c up. Acc.

**Max Brand's Western** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Adult, well-written stories of the old frontier with emphasis on characterization. Shorts 1000 to 4000; novelettes 8000 to 12,000. Phil Klass, Ed. 1c up. Acc.

**New Western** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Colorful Western action stories; shorts to 5000; novels and novelettes 8000-10,000. Michael Tilden, Mng. Ed.; James Cook, Ed. 1c up. Acc.

**Northwest** (Fiction House), 1658 Summer St., Stamford, Conn. (Q-25) Fast moving, action adventure stories of the Northwest, Alaska, Yukon, Canada, the Arctic, embracing these subjects: timber, fur trapping, gold, silver mining; fishing, whaling; Mounted Police adventures. Romantic interest helpful to novels and novelettes. 3000-25,000. Jack O'Sullivan. 1c up. Acc.

**Popular Western** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Novelettes 8,000-20,000; short stories to 5000. Everett H. Ortner. 1c up. Acc.

**Range Riders Western** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Book-length novels on assignment; short stories 1000-6000; novelettes 7500-12,000. Morris Ogden Jones. 1c. Acc.

**Real Western Stories** (Columbia), 241 Church St., New York 13. (Bi-M-25) Same requirements as Famous Western, above.

**The Rio Kid Western** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Book-length novels on assignment. Pioneer and frontier short stories 1000-5000. Novelettes 9000-15,000. James Hendryx, Jr. 1c. Acc.

**Star Western Magazine** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Dramatic, emotional, colorful stories of the Old West, heavy girl interest, to 10,000. Michael Tilden, Mng. Ed.; Morton Klass, Ed. 1c up. Acc.

# THE POETESS

By MILDRED EDGAR

Grandmother had a kitchen like a classic roundelay  
With cups and plates in anapestic row.  
She never scribbled stanzas while the water boiled away;  
But there were pots and kettles hung in rhythmic array,  
As if they rhymed an a, b, c, rondeau.

The plaited knitted-basket on a corner of the table  
Was like some cheerful song's antistrophe,  
That capped the braided measures of a rag-rug's red-and-sable,  
Her masterpiece of frank frugality.  
We should have said her rhyming was too stable.

But there were ripened quietudes and things she did not say  
Like literary gems of subtlety;  
Her still hands on her apron in an acquiescent way  
Held skilled restraint and finished artistry  
Of stately sonnet lines, a, b, b, a.

**10 Story Western** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Dramatic human-interest Western short stories 1000-4000; novelettes 8000-12,000. Phil Klass. 1c up. Acc.

**Texas Rangers** (Thrilling), 10 E. 40th St., New York 16. (M-25) fast-moving, action-packed short stories, 1000-5000. Novelettes 9000-15,000. Book-length novels by arrangement. James Hendryx, Jr. 1c up. Acc.

**Thrilling Ranch Stories** (Thrilling), 10 E. 40th St., New York 16. (Q-25) Adult Western short stories to 6000; novelettes, 8000-10,000, novels 20,000; girl interest. Fanny Ellsworth. 1c up. Acc.

**Thrilling Western** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Action-packed thrilling Western short stories, 1000-6000; novelettes 7000-12,000. Girl interest permissible. Morris Ogden Jones. 1c up. Acc.

**Triple Western** (Thrilling), 10 E. 40th St., New York 16. (Bi-M) Western short stories to 5000; adult novelettes 20,000-30,000 words. No taboos. James Hendryx, Jr. 1c up. Acc.

**Two Westerns** (Fiction House), 1654 Summer St., Stamford, Conn. New MBS, or MBS, which have appeared in book form, 40,000-50,000. Jack O'Sullivan.

**Two Western Action Books** (Fiction House), 1654 Summer St., Stamford, Conn. Novels of Western action and romance, 40,000-50,000. Jack O'Sullivan. 1c. Acc.

**West** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Book length novels 30,000; short stories, 1000-6000; novelettes, 7500-12,000. Morris Ogden Jones. 1c up. Acc.

**Western Action** (Columbia), 241 Church St., New York. (Bi-M-25) Same requirements as **Double Action Western**.

**Western Novels & Short Stories** (Stadium), 270 Park Ave., New York 17. (Bi-M-25) Short stories 1000-8000; novels to 20,000. Robert O. Erisman. 1c up. Acc.

**Western Short Stories** (Stadium), 270 Park Ave., New York 17. (Bi-M-25) Stories 1000-9000. Robert O. Erisman. 1c up. Acc.

**Zane Grey's Western Magazine**, 300 Fifth Ave., New York 10. (M-35) Articles on Old West, frontier era, 1000-5000; Old West short stories to 2500, short stories to 7500, novelettes to 16,000; short novels to 36,000; verse of the old or timeless West, 40-

line max.; short fact items, fillers of the Old West, 100-500; cartoons. Vigorous, honest, authentic fiction, stressing both action and character; colorful Old West background; 1850-1900 setting best. Don Ward. Shorts, 2½c up, articles 2½c up, verse 50c line; fillers \$3-4½; cartoons, \$25. Acc. First world serial rights only on stories and articles.

## FACT DETECTIVE

**All True Fact** (Jonathan), 381 Fourth Ave., New York. (Bi-M-25) True crime stories around 4000 words—must end in conviction. No crimes involving Negroes, religious sects, sexual deviates. Crimes of domestic passion acceptable. Articles 500-1000 on actual happenings in vice, rackets, and teen-age crime. Abner J. Sundell. \$75-\$100 for 4000 words. Acc.

**Best True Fact** (Jonathan), 381 Fourth Ave., New York. See **All True Fact**.

**Complete Detective Cases** (Postal), 270 Park Ave., New York 17. (Bi-M) Fact articles on crime cases with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 2c up; photos, \$3. Acc.

**Crime Detective** (Hillman), 535 5th Ave., New York 17. (M) Fact detective stories, current, human emotion, 5000; pictures dealing with crime. Hugh Layne. 2½c up; photos \$5. Acc.

**Daring Detective** (Fawcett), 67 W. 44th St., New York 36. (Bi-M-25) Fact detective stories 5000-6500; short pieces on crime 300-1000. Joseph Piazza. Stories, 3c up; shorts 5c. Acc.; photos \$5 each. Pub.

**Famous Crime Cases**, 2382 Dundas St., W., Toronto 9, Ont. Actual crime stories of recent date, with Canadian locales; photos necessary. Fillers without photos. O. Ryan. 1½c.

**Famous Police Cases**, 105 E. 35th St., New York. (Bi-M-25) Current fact detective stories to 4000, illustrated with photos. Everett Meyers. \$100 a story; \$5 a photo. Pub.

**Front Page Detective** (Dell), 261 5th Ave., New York 16. (M-15) Biting stories of the perpetrators of the crime, or wives, sweethearts of victim or killer. Looking for good stories involving miscarriage of justice and emotional first-person stories, dealing with crime, 3500 words. Carmena Freeman. \$200. \$10-\$125 for single crime photos and picture stories dealing with crime. Shorts and feature off-trail stories 500-2000 words, \$25-\$125. Acc.

**Greatest Detective Cases**, 2382 Dundas St., West, Toronto 9, Ont., Canada. Temporarily discontinued. See **Famous Crime Cases**, **True Crime Cases**.

**Headquarters Detective** (Hillman), 535 5th Ave., New York 17. Illustrated current crime stories, 5000. Hugh Layne. 2½c up, photos \$5. Acc.

**Inside Detective** (Dell), 261 5th Ave., New York 16. (M-15) Same requirements as **Front Page Detective**. Carmena Freeman.

**Line-Up** (Jonathan), 381 Fourth Ave., New York. See **All True Fact**. Abner J. Sundell.

**Master Detective** (Macfadden), 205 E. 42nd St., New York 17. (M-25) Same requirements as **True Detective**. R. F. Buse.

**National Detective Cases** (Postal), 270 Park Ave., New York. Requirements, see **Complete Detective Cases**.

**Official Detective**, 400 N. Broad St., Philadelphia 30. (M-25) True detective crime-detection stories 5000-7000; photos. H. A. Keller. 2½c up. Acc.

**Police Detective** (Jonathan), 381 Fourth Ave., New York. See **All True Fact**. Abner J. Sundell.

**Real Detective** (Hillman), 535 5th Ave., New York 17. True illustrated crime stories 5000; official by-lines preferred but not imperative. Hugh Layne. 2½c up; photos \$5. Acc.

**Smash Detective** (Jonathan), 381 Fourth Ave., New York. See **All True Fact**.

**Special Detective**, 114 E. 32nd St., New York 16. Same requirements as **True Crime**.

**Startling Detective** (Fawcett), 67 W. 44th St., New York 36. (Bi-M-25) Factual crime material, current or older, 4000-6000, shorts 1000. Joseph Piazza. 3c up; shorts 5c. Acc. Photos \$5 each. Pub.

**True Crime** (Jonathan), 381 Fourth Ave., New York. See **All True Fact**. Abner J. Sundell.

**True Crime Cases**, 2382 Dundas St., W., Toronto 9, Ont., Canada. Actual crime stories, Canadian locales, recent date, with photos, 3000-4500; fillers without photos. O. Ryan. 1½c.

**True Crime Detective** (Mercury), 570 Lexington Ave., New York 22. True-crime pieces, 2500-10,000, no emphasis on gore or sensationalism; some reprint material used. Anthony Boucher and J. Francis McComas. 2c up. Acc. Reprints at lower rate.

**True Detective** (Macfadden), 205 E. 42nd St., New York 17. (M-25) Suspenseful true detective, crime stories with actual photos, with or without official by-line, 3000-5000. Always query before submitting copy. Detective, crime shorts and fillers 100-1500. R. F. Buse. From 3c, depending on length; photos \$4-\$8. Acc.

**True Police Cases** (Fawcett), 67 W. 44th St., New York 36. (Bi-M-25) Detective stories to 7000; crime or police features to 2000. Hamilton Peck. Stories and features 3c up. Acc.

**Uncensored Detective** (Hillman), 535 5th Ave., New York 17. (M) First-person stories by persons involved in current crimes, 5000, particularly convicted women criminals. Query Hugh Layne. 2½c and up, photos \$5. Acc.

**Women in Crime** (Jonathan), 381 Fourth Ave., New York. See **All True Fact**. Abner J. Sundell.

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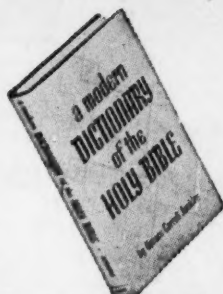
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